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Tiny's New Year Gift.

BY FANNY DAVENPORT.

"Shall I let them all in, sir?"

"Yes."

"Nagers and all, sir?"

There was no answer to the second question. The party addressed was evidently holding on to the few words which formed the stock of his conversational resources, perhaps with the firm belief in the old adage: "Speech is silver, but silence is golden." He passed through the inner large door of the theatre, and was lost to view. The inquisitive back door keeper who had asked these questions was an Irishman with only one eye, and gifted with supernatural ugliness. He could have said with the Peruvian: "My chiefest treasure do I wear about me." This treasure was an incomparable brogue of great richness. Born in America, he "inherited his native tongue," as he termed it and remained an Irishman in despite his many votes for Barney B., Alderman of the ward.

He shook his head sadly when left to his own reflections—opened the stove in his little den, and gave a spiteful pinch to a large lump of coal, which flew out on to the floor, which caused him to utter some surprising flowers of rhetoric after restoring order out of this flaming chaos. Terry (and it was popularly supposed he had no other name) uttered a sigh, and, addressing himself to a fat spider lying in wait for some silly fly, assuming from the atmosphere of the room that Bummer was upon him in all its glory, exclaimed: "And by the powers! it's meself that's thinkin' I shall never see a nagur fairy. When we had the Black Crook I was in hopes; but"—breaking off and looking at the clock—"it's 10 o'clock." He opened the outer back door of the theatre, and shouted: "Come in, all of yeess!"

To this invitation there thronged into the theatre, and formed at the back of the stage, a group of girls and women, three of the latter jet black, with one or two precocious children who appeared to be the oldest of the party. Conspicuous as much through her retiring manner as for her beauty, was a young girl of 18, dressed poorly in black. Her dress showed respectable poverty—a struggle to meet the usages demanded by mourning. Her face was Greek from the low, broad forehead to the rounded chin; her eyes were grey; and when she lifted them to look about her, the looker-on could readily detect the shadow of a deep grief, mingled with something like a placid contentment, or perhaps a faint hope—the hope of a silver lining to the passing storm-cloud. She held a baby hand a little round-faced, smiling child, whose blue eyes were shaded by a mass of golden hair, rebellious to the ribbon that tried to bind it back. The stage manager, a bilious-looking man of a sour aspect, was seated at a table near the prompt side. He was listening to some remarks made by the manager, a stout, burly man, with a thundering voice and most energetic action. In reply to some half spoken, half mute remonstrances by his lieutenant, the latter part filled in with gestures, he exclaimed:

"I won't have it! I have no idea of ruining myself to rival the ballet of a metropolitan theatre, either in numbers or in talent. I rely upon the interest in the play. I doubt if I should ever undertake to produce even a picturesque ballet, with the premiere showing every tooth in her head to the audience, if I did not want the girls to fill in and fill up my transformation scene. I want twenty to burst out of flowers, and all other impossible things, for I am not looking for nature in this holiday scene—but surprises, color grouping, all to make the scene such as even children comprehend."

"But," replied the bilious party, "we had better select those accustomed to the stage."

"I don't agree with you," retorted the manager. "I don't want the girls of one season, who think themselves artists, and would like to give us both lessons if they dared. A little learning is a dangerous thing. In this case I want intelligent ignorance. Look at that brazen creature at the very front, casting her eyes about to catch anything she thinks will pay. Look at her diamonds; perhaps she has called around to buy the theatre. I wish she would. I am tempted sometimes to give it away, but find I don't hate any one enough for that. Ladies, please come forward," he said, addressing the mixed mass before him. "I shall select twenty of you; the rest I have no room for."

The girls all came down the stage in eager expectancy. The manager ran his eyes over the group, and took a deliberate survey of the whole party. He nodded to one, saying: "Pass to the left." In a few moments he had selected nineteen of them, when his eye rested upon the shy young girl, to whose hand the chubby child still clung. He nodded to her, and directed her to join the group selected.

"Now, ladies," said he, addressing the selected fair ones, "it only remains for me to express my regret that my advertisement has resulted only in the loss of your time. On some occasion, perhaps, fortune may smile upon your artistic inclinations."

"I suddenly exclaimed she of the black hair, 'Must tell you to your face that I was in the Black Crook and didn't pretend to be anything else.' You know me; you know I was in the Black Crook and didn't pretend to be anything else."

"The name is too distinguished for me ever to forget," murmured the manager. "Tis an illustrious family. One of them was killed at the battle of St. Denis by the Scotchman, Robert Stewart; and then distinguished himself under Henry IV.; another converted Protestants under that good King, known as Louis the Just. But Miss Montmoney—"

"My name, sir, is Montmorency, sir, and I don't want any chaff either."

"Dennis," exclaimed the manager. A red-headed youth, the call-boy, appeared and offered to lead the irritated young woman out. She struck out for him, hitting him where he was blow proof—over his head—and marched out, followed by the disconsolate ones who had been rejected, all of whom thought something "was a shame."

"Send Miss Blodgett here," said the manager as the back door closed on the crowd of complaining ones. "And, Dennis, bring a couple of chairs."

In obedience to the command, Miss Blodgett appeared, emerging from the first entrance right. At the same moment Dennis brought forward two black, dingy chairs, part of the furniture of humble poverty in many an old melodrama and farce. At a sign from the manager the young lady and the chubby child sat down, while smiles and knowing nods were exchanged by the others.

"Miss Blodgett," resumed the monarch of the theatre, "you will take these young women to the wardrobe and measure them for tarlatan skirts; and see that they are not so abominably short as they were last year. Let us have some decency, even in the ballet."

"I beg your pardon, sir," said the woman, a stiff, prim female of 50, with a gold grey eye, "but last year my place was filled by Miss Nedar on account of my severe illness; and as for the skirts, sir, as you say, they were of indecent brevity."

"I see that upon that point you can be relied upon. There, take them away."

The new recruits for the ballet disappeared at an upper entrance, and in another moment were seen filing along the narrow passage of the upper dressing-rooms on their way to the wardrobe, headed by the grim mistress of the robes. They suggested many captives lead to slaughter by the ogre's wife.

"Now for a word with you," said the manager smiling, and turning to the young girl in mourning. "If I am wrong in my conjectures, please correct me. If not, don't trouble to reply. Your name is Laura Maynard?"

The young girl nodded in assent, while a look of trouble and surprise spread over her face.

"Your mother died two years ago. Your father married a second time. There, I did not mean to distress you."

Little curly head at this tried to withdraw the hands from her sister's face, and climbing into her lap said: "Tum ome. Nasty man make oo cry. Tum away."

"There, my child, you cannot feel unhappiness in your memory of him. He was a good man. [Aside.] Dreadfully weak though. Before he died he made a will, leaving all his property to his second wife, confiding his two children to her care and tenderness."

"I can hardly attempt to describe the sarcasm he put into the closing words of this speech."

"He was deceived in her. He thought he was doing for the best. Tom Maynard believed every human being was as simple-minded as himself, and so he went through life as the sheep through the briars, leaving some of his fleece at every bush."

"Oh, don't!" exclaimed the girl; "I cannot bear to hear him spoken of."

"There, then!" said the manager, with absolute tenderness; "I didn't mean a reflection on him, but it would be a very practical world, I am afraid, if it was peopled with Tom Maynards; but it would be an uncommon sight better one. Well, your step-mother, hardly a year after his death, converted all the property into money and bolted with a vagabond, leaving the two innocent children to beg, starve or die. You need not say anything, my dear; I know all about it. I was intimate with your father. I liked him much. It was that sort of intimacy that is made in the street and continued with pleasant words at meeting and parting. If your father had said to me, 'Blaser—for that's my favorite name—I want to borrow \$500, I should have run him into the nearest available place, called for a pen, and wrote him a check for the amount on the spot. Oh, I knew him; and I knew you the moment my eye rested on you. I have seen you with him dozens of times. He has many a time invited me to his little cottage in the country.'"

"Oh, you can't think how much happiness there is in these tears!" exclaimed the girl, seizing the manager's hands. "I feel that I have found a friend. Just now our pretty cottage rose up before me. Those walls that enclosed all our past happiness. I know 'tis a fruitless dream, but it will—er leave me. I desire so much to live in my father's house."

"Yes," said the tot, nestling to her, "me live in father's house too."

"Be quiet, Tiny," said her sister, pressing one of the dimpled fat hands.

"Well," said the manager, "more impossible things have happened. With will, strength and determination one can do a great deal. Now," he added, "I shouldn't wonder if you haven't been in the habit of reading to your father—Shakespeare, for instance."

"Oh, yes, almost every evening," replied the young girl, sadly.

"Prompter!"

"Here, sir," replied that mainspring of the stage.

"Get me that copy of Richard III. out of my office." Returning with a dingy, well-worn play-book, the prompter handed it to the manager. He took it, and ran over the leaves hastily. "Here, this will do. Stand up. Centre, near the footlights, and read this passage; attack of Lady Anne upon Richard. Don't be afraid. Shut your eyes; paint the scene in your mind; open them; go on. Imagine you are alone fore heaven, and with good emphasis and good discretion," said the manager, cheerfully, but within to himself: "With no more feeling than a broomstick. Is it possible I can have been mistaken? Ah! he, said, suddenly, 'we'll try another way, my dear child. You don't realize the situation. There is no fire, no animation. Supposing, now, that some one should come into your presence who had done your father a deep and deadly wrong?'"

The effect of these words was startling. The girl drew herself up, one hand was tightly clenched, her head was thrown back, her eyes seemed ablaze.

"That's it! that's it!" said the manager in a jubilant tone; "I knew I was right. Here's another rough diamond, a new star. Not before she was wanted, either."

He paced up and down the stage, rubbing his hands. Suddenly he stopped before the child.

"Where are you living?"

"I have a fifth story in a house in G street. It is poor, but clean and nice."

"And how have you lived since you were launched helpless on this sea of misery?"

"I have sewed—sewed [contemptuously], and lived on the profits—a grain of rice and half a lump of sugar."

"Now"—planting himself squarely before the girl—"now, in the future you will be guided entirely by my advice, eh?"

"Oh, yes, sir, and I will be so faithful."

"There's time enough for that by and bye. In the first place, you must change your lodgings. The angels even couldn't go up five flights of stairs without breaking down in the course of a year."

He sat down, scrawled a few lines, which he put in an envelope and directed it.

"Props!"

"Here, sir!"

Props was an angular creature of 25, with very white eyes and a rebellious shock of hair. His overalls were covered with flares of gold, otherwise Dutch metal. He had been gilding the helmets for the Amazons.

"Props," said the manager, "you will prepare to make yourself as human as possible and then accompany this young lady and her sister to Mrs. Gibson's. Hand her this note and say I'll call on her at 3."

Props went away to adorn himself in plainer and less dazzling costume.

"You will reside with Mrs. Gibson for the present. She is the widow of my former stage carpenter—a worthy and excellent woman. She has a nice, comfortable room, only one flight up. She will take care of you, and as you will want to move at once, take this," and he placed in her hand five one-dollar bills.

"Oh, I cannot, sir," said the girl, shrinking back from the extended assistance.

"Why, it's only an advance. You will be able to pay me out of your salary. Don't be uneasy; you will succeed. When I say so 'tis a truth already established, and you shall live in your father's house sure. No mistake! No mistake!"

"Oh, sir, I don't know how to thank you"—placing the money in her pocket as she spoke. When she looked up Mr. B— had vanished. Holding Tiny by the hand, and accompanying Props, the girl went to the house of Mrs. Gibson. A tug at the hand made her look down. Tiny, with a sly look at Props, whispered: "Stoop over, Laura."

"Well, dear," as she bent over the baby face.

"A e we going to live in our father's house to-day?"

"No, dear."

"When shall us?"

"Very soon, dear, I hope."

Mrs. Gibson received Laura and her charge with motherly smiles. She showed them into a large square room with a bright fire burning in the grate. Mrs. Gibson always believed in taking the chill off the room. There was a bright carpet on the floor. A large bed, that might have been the birthplace of repose, occupied no inconsiderable portion of the room. There were cretonne curtains at the windows, which gave a cosy air to the room. Tiny was delighted with the full length reflection of herself in the mirror. She walked soberly over to it, admired herself for a moment, and then stretching her arms towards it, said, "That's me—Tiny."

"Now, my dear, let me give you a cup of tea." Props had gone. "It's not a bit of trouble. My poor Gibson always liked a cup when he came in, especially after Richard, which is a dreadfully trying part. It requires so many woods and so much open country, you know. But I do hope you will like the room, and me, too. I have a desire for you to do both. This is a distinguished room—Edwin Booth occupied it during a two weeks' engagement at the theatre. That's a lithograph of him over the mantel in his celebrated attitude in the speech: 'What do they in the north when they should serve their country in the west?'"

"Now, Laura, all right," said the prompter, "and you're not uneasy?"

The old lady threw herself into the celebrated attitude while she gave the lines in a cracked voice. The whole effect was so ludicrous that Laura burst into a hearty laugh, in which she was joined by Mrs. Gibson. Pleasant relations were established between them at once.

Laura had little to do at the theatre while the rehearsals of the spectacle were going on, still she was obliged to attend punctually. The gentle manner and gentler speech of the girl won every one to her; even the one-eyed doorkeeper softened. One of her greatest admirers on the stage was the head carpenter, a man of 50, with a rugged face, and gifted with surprising activity of bodily movement. He wore at his belt a large claw-hammer, the handle hanging down the left side, which suggested, together with a species of swagger and ease of movement noticeable in him, an odd resemblance to a ruthless baron in an old-time melodrama. This chivalrous creature was once heard to say that Shakespeare, great as he was in female portraiture, had never created a fictitious creature at all to compare to Laura Maynard. Her ambition to possess her father's house became known to all.

"Boys," said the chief to the second carpenter and the night hands, "when the time comes we must all chip in something to buy the house back."

Everybody agreed to the propriety of this proceeding. The higher ones in power became interested, all the company, the scenic artist, the paint boy, and all.

Round went the wheels of time, bringing at last the first night of the new spectacle. There was a crowded house, and everybody was "mirth and laughter." The songs had all been encored. The low comedian was in a state of pleasing exhaustion. The curtain fell on the fourth act to a dazzling tableau, and the whole stage force commenced setting the grand transformation scene. For this scene Laura had been selected for the fairy of the clouds, looking down upon her sisters of the earth. She was robed in blue, with transparent wings springing from her shoulders. Her great beauty, heightened by her address, called forth admiring exclamations from one and all. Tiny was present, but an hour ago had been confined to the care of the wardrobe woman, and was calmly sleeping on a bench inside and near the door of the wardrobe. "What is that confounded smell of coal-oil?" said the manager with an expression of disgust.

"It was Denis, sir; he spilt some in the O. P. entrance," answered Props.

"What's he doing here? I told you to discharge him," said the manager, with an angry spot on both cheeks.

"He begged so hard to stay and see the first night of the play and that all went well, so I let him stay, sir."

"Put him out at once. Tell Terry if he ever lets him in again I'll discharge him."

"What are you doing with that oil can?" said Terry, roughly, as the boy passed out.

"You let me alone, now," said the boy as he swung himself clear. "It's mine; I don't pay no gas bills."

So saying, he darted out of the back door and disappeared. The theatre stood on a lot open on all sides. At the right of the stage, back, a scene-room had been built and lighted by large windows. In fact, the entire building was provided with light and ventilation. Now, the scene-pack, consisting of innumerable pairs of flats, had been built in the last century. The accumulation of scenery had been immense. It stood ranged with the first flat against the wall at a sufficient inclination to prevent falling forward, the others being piled against it. A window opened out from this scene-room just near the back of the scene-pack. At this window stood Denis, soon after his ejection from the theatre, stuffing in rags saturated with petroleum, and preparing to ignite a mass of inflammable material that had been made so by long seasoning. In fact, the styles, braces, and top and bottom rails were like so much tinder.

"Now, Miss Laura," said the stage carpenter, "have the kindness to step on that little footing which I have secured to the paint frame, and I will buckle this strong strap around you; you see 'tis well secured. You are not afraid, are you?"

"No, indeed," she replied, "I know you would be very careful of me."

"I'd rather lose my head than have the slightest accident occur, for I shouldn't have anything to put in it then."

A bit of description becomes necessary here. The stage of the theatre was seventy feet deep. Ten feet at the rear had been cut off for dressing-rooms, which stood on the stage. Over these were another row eight feet deep—two feet less in depth than the lower ones. This space, two feet wide, formed a long, narrow corridor with a solid rail three feet high. On top of the upper dressing-rooms was the paint room, ten feet deep and well lighted. The paint-frame ran up from the stage to the full height of a pair of flats above the paint-room floor. It worked in grooves in two solid timbers, and the frame was hoisted and lowered by means of a niche and a ball wheel. The frame was covered with a canvas painted in a delicate gray flat tint, with an apron at the bottom to fly out. As the sky rose it represented, as the calcium was thrown upon it, an opalescent sky. It was from this ingeniously constructed sky that Laura was to bend forward and represent the fairy of that airy realm.

"Now, Laura, all right," said the prompter, "and you're not uneasy?"

"Not at all," said Laura, with a pleasant smile.

"Jim!" shouted the carpenter, "take up the frame."

A squeaking was heard as the girl seemingly arose in the empty air. When far above their heads he shouted: "Make fast; that will do."

"Confound it, we shall poison the whole house. Nothing but a ton of ottar of roses will ever sweeten us. Pah! That infernal coal-oil."

A hasty step and the second carpenter appeared. "Don't ring up!" he shouted. "Come this way, sir, please," he said to the manager in a low tone.

They both hurried to the scene-pack. The tinder box was in a flame, a column of smoke was pouring out. "A fire here!" shouted the manager. "Call the head carpenter. Call all the night hands; but for heaven's sake no excitement. Pull out the pack—put in the house—'tis useless, I know. Magic couldn't put this out."

Like a flash he was at the prompt place, and with one hand on the manifold turned up the footlights. The next second he was bowing to the audience in front of the curtain. He spoke coolly, as if ruin was not at his back.

"Ladies and gentlemen, a very serious accident, and a deplorable one, has just occurred which will absolutely prevent our exhibiting the last scene. Check and reserved coupons will be good for to-morrow night. I don't want to urge you to precipitate flight, but every moment saved lessens the gas bill, and I need not tell you the gas company hates me consumedly."

He was gone, and the audience, surprised and disappointed, moved towards the doors.

"Bunnell," said the manager, addressing a keen-eyed youth, the second heavy, "run around to the box-office and tell the treasurer to get the people out as fast as he can without creating alarm. The theatre is on fire."

The man spoken to started away like a flash. The speed with which a fire in a theatre moves must be seen to be understood. Great tongues of flame leaped up from the scene-room pack. These flames made great rounds of nearly fifty feet; they caught the borders above; strings of blazing rope fell to the stage.

"Get out, every one; get your clothes—run!" shouted the manager.

Already alarmed, the people had poured down from their dressing-rooms and fled wherever they could find egress. Many of the girls escaped in their gauzy attire. Many who dressed in a large room near the back door snatched bonnet and shawl and fled shrieking. A thick column of smoke burst at the sides of the curtain into the body of the theatre. No need to urge haste now. The audience scrambled out as best they could, through the whole front of the theatre, which opened out in one great door, and through the low windows at the sides. The flames shrieked and roared. All had escaped—all save Laura and Tiny. Even her friend, the carpenter, had forgotten the girl strapped to the paint-frame; and Laura—there she hung in mid air, surrounded by the cruel flames, each one seeming to fight the other to encircle her lithe figure. She was tugging at the buckle of the belt. She felt the heated air stifling her and scorching her pale cheeks. "Thank God!" she said as she freed herself. She slid down the rail to the floor, darted to the long corridor, shrieking "Tiny! Tiny!" She fell over something in the passage—a shawl dropped by one of the frightened girls. She threw it about her, and, guided by the top of the rail, flew to the wardrobe room. She placed her hand on the sleeping child's curling locks, seized her with a desperate strength, and fled. She had reached the back door in safety, crossed its threshold, when a huge beam from the burning building stretched her senseless on the ground. A roar like the sea—a great cry of a multitude—a rush of rough-looking men headed by the carpenter, and the children were dragged away. "Is she dead?" "Burned to death?" "Will they live?" were the different cries that went up from the excited crowd. "Off coats, boys," said the carpenter. They laid her on this improvised bed and then looked for shelter. "There," said one, pointing to a house blazing with light. Gently, tenderly they bore their burden across the street and through the front door of a house full of gay and joyous guests. "You can't come in here, sah," exclaimed a black servant at the door in the most pompous manner. A blow from the carpenter and the darkey rolled the whole length of the room.

"Is there a doctor here," said one of the men. "If so, let him come forward quickly, and lose no time, either."

A mild, grey-haired gentleman stepped out of the supper room and knelt on the floor beside the senseless girl. It was a strange picture, almost grotesque. The guests in their livery of fashion; the blaze of diamonds on the one side, and the workmen, with their tenuous pity, on the other. Great tears rolled down the cheeks of many of these rough, honest men.

"Give me some brandy," said the doctor abruptly. A fair young girl handed a glass of it from the table. The doctor dipped a napkin in the brandy and applied it to the girl's lips and brow.

"Her pulse has no perceptible beat," he said.

"Will she live?" anxiously asked the carpenter.

"Hush!" said the doctor. The girl opened her eyes, closed them, and opened them again as if with difficulty. She drew a breath of what seemed intolerable pain.

"Tiny!"

"She is here, Miss Laura," said the carpenter.

"Give her—give—"

The doctor seemed to understand her. 'Tis a gift which these men possess to translate a sigh—a look. He lifted Tiny in his arms, and placed her lips to those of her sister.

"A kiss of love." This is the New Year gift. There was a piteous pathos in the low-whispered, labored tones. She kissed her Tiny.

"Ah! her lips are cold; she is dead. 'Tis better so; we shall go together."

And with a sigh so faint and low, as if it was a whisper to the angels who were, I am sure, hovering about unseen, she was gone! Where?

Let the carpenter tell us. Listen!

"Kneel!" he exclaimed in a hoarse whisper. The assembled crowd that had just escaped from the fire, even those clad in silken attire, went on their knees together.

"Friends," said the carpenter, "we all loved this poor girl, who now lies dead in the street. We all know what her life was. In his mysterious way, God has answered her wish. She has gone to live in her house!"

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and in mailing the same in time to reach us on Monday.

ABBEY'S HUMPTY DUMPTY: New York city during holidays.

ADA CAVENTISH: Nashville, 27, week; Clarksville Jan. 3; Bowling Green, Ky., 4; Frankfort, 5; Lexington, 6, 7, 8; Louisville, 10, week; Indianapolis, Ind., 17, week.

ADA GRAY: Raleigh, 1.

ALL THE RAGE COME: Canton, Jan. 1; Columbus, 3; Chillicothe, 4; Dayton, 5; Springfield, 6; Brooklyn, N.Y., 31; Philadelphia, Feb. 7, week.

BARNES MACAULEY'S MESSENGER: Columbia, Va., Jan. 3; Charlotte, 4; Danville, 5; Lynchburg, 6; Richmond, 7, 8.

B. W. P. & W. MINSTRELS: Rochester, 31, Jan. 1.

BARTLEY CAMPBELL'S GALLEY SLAVE: Chicago, Jan. 3, week; Cincinnati, 10, week; Dayton, 17; Springfield, 18, Chillicothe, 19; Newark, 20; Wheeling, 22; Pittsburgh, 24, week; N. Y. City 31, eight weeks.

BIG FOUR MINSTRELS: St. Louis, Mo., 3, week.

BUFFALO BILL: New Haven, Jan. 1.

BUKKER AND FARRON: Syracuse, 31, Jan. 1; Buffalo, 3, week; Toronto, 10, week.

BEN MAGINLEY'S DEACON CRANKETT: Taunton, Mass., 1; Lynn, 3; Salem, 4; Gloucester, 5.

BOSTON IDEAL OPERA CO.: Louisville, 30, to Jan. 3.

BOSTON THEATRE CO.: Philadelphia, Jan. 3, two weeks.

CAMPBELL'S GERALDINE CO.: N. Y. City, 10, week; Washington, 27, week; Wilmington, Del., 1; Washington, D.C., 3, week; Baltimore, Md., 10; Williamsburg, 17; Boston, Mass., 24.

CLINTON HALL'S STRATIGISTS: Jackson, Jan. 1; Lansing, 3; Ypsilanti, 4; Adrian, 5; Detroit, 6, 7, 8.

CORINNE MERRIMAKERS: Chicago, Jan. 3, week.

C. L. DAVIS: Chicago, Jan. 3, 2 weeks.

COMLEY-BARTON LAWN-TENNIS CO.: N. Y. City, Nov. 22, twelve weeks.

CHARLOTTE THOMPSON: Springfield, 3, 4; Richmond, Ind., 5; Indianapolis, 6, 7, 8; Nashville, Tenn., 10, 11, 12; Chattanooga, 13; Knoxville, 14, 15.

COLLIER'S BANKER'S DAUGHTER: Mobile, Ala., 3, 4; Montgomery, 5; Macon, Ga., 6; Augusta, 7, 8; Savannah, 10, 11, 12.

CRITERION COMEDY CO.: Wilmington, O., 3; Canton, 4; Akron, 5; Meadville, 6; Honesdale, N.Y., 7; Gloucester, Mass., 11; Lowell, 12; Newburyport, 14; Milford, 17.

DENMAN THOMPSON: Brooklyn, Jan. 3, week; Boston, Mass., 24, 5 weeks.

DUPREZ & BENDISCH'S MINSTRELS: Nagsburg, Conn., 3; Norwalk, 4; Danbury, 5; So. Norwalk, 6; New York, N.Y., 7; Plainfield, 8; New Brunswick, 10; Freehold, 11; Millville, 13; Bridgeton, 14.

EMMA ABBOTT OPERA CO.: Toronto, Can., 3, 4, 5; Hamilton, 6; Buffalo, N.Y., 7, 8; New York, 17, 2 weeks.

FANNY DAVENPORT: New Orleans, 27, week.

FRANK MAYO: Toronto, Can., 3, week; Brooklyn, 10, week.

FUN ON THE BRISTOL: Ft. Wayne, Jan. 3; Lafayette, 4; Terre Haute, 5; Indianapolis, 6, 7, 8; St. Louis, 10, week.

GILMORE & BENTON'S VARIETY CO.: New Orleans, 28, two weeks.

GILMORE'S HUMPTY DUMPTY: Buffalo, Jan. 1; Detroit, Mich., 3, 4; Battle Creek, 5; Jackson, 6; Ann Arbor, 7; Toledo, 8.

GILMORE'S COME (George Fawcett Rowe): Toronto, 28, week.

GULIELMO BLAISDELL CO. 4 (Arabian Night): Stillwater, 3; Eau Claire, 4; Minneapolis, 5; Winona, 6; La Crosse, 8.

GUS WILLIAMS COME: Scranton, Pa., 3; Pittston, 4; Wilkesbarre, 5; Allentown, 6; Reading, 7; Lancaster, 8; New York city, 10, two weeks.

HAVELY'S BLACK HUNDRED: Philadelphia, 27, two weeks.

HAVELY'S NEW UNITED MASTODON MINSTRELS: Memphis, 27, 28, 29.

HARRY MINER'S ROSEY: Charleston, 3, 4; Columbia, 5; Charlotte, 6; Danville, 7; Lynchburg, 8.

HAVELY'S WIDOW BENDITT (C. B. Bishop): Cleveland, O., 3, week; Buffalo, N.Y., 10, 11, 12; Rochester, 13, 14, 15.

HERMANN: Chicago, 20, two weeks.

HERBERT CONFESSION: La Salle, Jan. 3, week.

HERNE'S HEARTS OF OAK: St. Louis, Jan. 3, week.

HELEN POTTER'S PLEIADIS: Towanda, Pa., 3; Canisteo, N.Y., 4; Munda, 5.

JARRETT'S CINDERELLA: Indianapolis, Jan. 3, 4; Columbus, O., 5, 6; Dayton, 7, 8.

JOHN McCULLOUGH: Philadelphia, 27, two weeks.

JOSEPH JEFFERSON: Cincinnati, O., 3, week; Lexington, Ky., 10, 11; Dayton, O., 12; Springfield, 13; Columbus, 14; Wheeling, W. Va., 15; Akron, O., 17; Youngstown, 18.

JOSEPH H. KRANE: Newark, N.J., 27, week.

JOSEPH K. EMMET: Newark, N.J., 4; Philadelphia, 10, week.

JOHN L. RAYMOND: La Porte, 3; Muskegon, Mich., 4; Grand Rapids, 5; Lansing, 6; East Saginaw, 7; Bay City, 8; Detroit, 10, 11, 12; Cleveland, O., 13, 14, 15.

KATE CLAXTON: Albany, 27, week; Washington, 3, week; Baltimore, Md., 10, week; Boston, 17, week.

KIRALY'S AROUND THE WORLD: Philadelphia, 27, two weeks; Brooklyn, Jan. 10, two weeks.

LAWRENCE BARRETT: N. Y. City, 20, two weeks.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: New Orleans, 27, two weeks.

LEAVITT'S RENTZ-SANTY CO.: Chicago, 3, week; Milwaukee, 10, week; Jolite, 12; Peoria, 13; Bloomington, 14; Springfield, 15; Cincinnati, 17, week.

LITTA CONCERT CO.: Alena, Jan. 1.

LEAVITT'S SPECIALTY COME: Boston, Mass., 3 to 8, inclusive.

LOTTA CINCINNATI (Two Nights in Rome): Chicago, 3, week.

MRS. RENTZ'S MINSTRELS: Lynn, Jan. 1.

MILES JUVENILES: Cincinnati, 27, week.

MILTON NOBLES: Chicago, 27, week.

MESS PEXLEY CO.: Brooklyn, 27, week; Williamsburg, Jan. 3.

MATHEWSON'S OPERA CO.: Boston, 27, two weeks.

MINKIE PALMER COME: St. Louis, 2, week; Cincinnati, 9, week.

MRS. SCOTT-SIDONS: Columbia, 31, Jan. 1; Danesville, 2; Wheeling, W. Va., 3, 4; Canton, 5; Akron, 6; Youngstown, 7; Meadville, Pa., 10; Oil City, 11; Titusville, 12.

12; Erie, 13; Jamestown, 14; Bradford, 15.

MITCHELL'S PLEASANT PARTY: Cincinnati, 27, week.

MR. AND MRS. GEORGE S. KNIGHT: Rochester, 3, 4; Syracuse, 5; Albany, 6, 7, 8; Troy, 10, 11; Jersey City, 12; Newark, 13; Trenton, 14.

MY PARTNER (Aldrich and Parsloe): Trenton, N.J., 3; Paterson, 4; New Brunswick, 5; Jersey City, 6, 7, 8; Orange, 10; Wilmington, Del., 11; Pottsville, Pa., 12; Reading, 13; Harrisburg, 14; Lebanon, 15; Pittsburgh, 17, week; Buffalo, N.Y., 24, week; Cleveland, O., 31, week.

MRS. G. C. HOWARD'S UNCLE TOM: Toronto, 27, week.

MADISON SQUARE THEATRE CO. (Hazel Kirke): Richmond, 30, 31, Jan. 1; Baltimore, Md., two weeks.

MR. AND MRS. CHANFRAU: St. Louis, 27, one week.

MARY ANDERSON: N. Y. City, 13, four weeks.

NICK ROBERTS' HUMPTY DUMPTY: Philadelphia, Jan. 3.

NAT GOODWIN'S PROLOGUES: Chicago, Jan. 3, week; Louisville, Ky., 10 to 14; New Orleans, La., 16 to 22.

NEIL BURGESS (Widow Bedott): Providence, R.I., 3, 4, 5; Hartford, Ct., 6; New Haven, 7, 8.

ONE HUNDRED WIVES COME: Memphis, Tenn., 3, week; Indianapolis, 10, week; Louisville, Ky., 17, 18, 19; Columbus, O., 20, 21, 22.

OLIVER DOUG BYRON: Philadelphia, 20, two weeks.

OUR GENTLEMEN FRIENDS (George Holland): Newark, N.J., 31, Jan. 1.

PALESTINE ARABS: Cincinnati, 27, week.

POLE'S GENTLEMEN FROM NEVADA: Philadelphia, 27, week.

POWER'S PARAGON CO.: Grand Rapids, 31, Jan. 1.

PIRATES OF PENZANCE: St. Louis, 27, week.

ROSE EYTINGE AND CYRIL SEARLE: Bradford, Pa., Jan. 1.

REVELLER'S (That Awful Child): Augusta, Ga., 3, 4; Savannah, 5, 6; Charleston, 7, 8.

RIAL AND DRAPER'S UNCLE TOM: New York City, 25, two weeks.

RICK'S BIJOU OPERA CO.: St. Louis, 27, two weeks.

RICK'S EVANGELINE: St. Louis, Jan. 3.

RIVE-KING CONCERT CO.: Milwaukee, 31, Jan. 1.

RICK'S SURPRISE PARTY: N. Y. City, Nov. 25, several weeks.

ROBSON AND CRANE: Washington, 27, week.

SALVINE: Boston, Mass., 3, two weeks.

SARAH BERNHARDT: Philadelphia, 3, week; Chicago, 10, two weeks.

SALSBURY'S TROUBADOURS: Scranton, Pa., 1; New York, 3, two weeks.

STEVEN'S UNCLE TOM: Romeo, 1; Port Huron, Mich., 3; Lapeer, 5; Flint, 6; East Saginaw, 7; Bay City, 8.

SMITH AND MEYER'S TOURISTS: Boston, 27, week.

STRAKOSCH OPERA TROUPE: St. Louis, Jan. 3, week; Evansville, Ind., 10; Nashville, Tenn., 11, 12; Memphis, 13, 14, 15; New Orleans, 17, two weeks.

SOL SMITH RUSSELL (Edgewood Folks): Terre Haute, Jan. 1; Cincinnati, 3, week; Toledo, O., 10; Bay City, Mich., 11; East Saginaw, 12; Lansing, 13; Jackson, 14; Grand Rapids, 15.

SOLDEN OPERA-BUFFE CO.: Albany, Jan. 3, 4, 5; Troy, 6, 7, 8; Syracuse, 10; Rochester, 11, 12; Buffalo, 13, 14, 15; Cincinnati, 17 to 22; Detroit, 24 to 29.

TONY DENIKER'S HUMPTY DUMPTY: Pittsburgh, 27, week.

THE FAVORITES: Detroit, 29, 30, Jan. 1; Rochester, N.Y., 5, 6, 7, 8.

THE HARRISONS (Photos): Troy, Jan. 1.

TOM THUMB: Pittsburgh, 27, week.

WILLIE EDON'S SPARKS: Boston, Jan. 3, week.

Boston.

After a long absence, Maggie Mitchell opened at the Park Theatre 20th, in her great role of Fanchon. Miss Mitchell first appeared in Boston in the character of Fanchon in 1861. Fanchon has been seen in Boston many times, and has always received a hearty welcome, which was the case at the Park last week. Frequency of representation of the role of the Cricket has, of course, made Miss Mitchell very much at home in the part, but there is nothing approaching hackneyed or careless interpretation at any point. Indeed, her acting was full of the vigor, witchery and dash, with pathos and humor blended, which have so long made her popular. The cast was generally good. This week Jane Eyre and Barefoot.

Enchantment is not meeting with great success at the Globe Theatre. The ballet is the same as was seen in Around the World, and the premiere are by no means superior danseuses, and the co. is a very poor one, Laurent and Blanche Correlli being the redeeming features. The specialties are first-class; in particular, the Herbert Brothers. This is the last week of Enchantment. Salvini appears on Monday in Othello. The engagement will be a profitable one for both the manager and the star.

Voyagers in Southern Seas ended their career on Saturday night at the Boston Theatre. This week, Mapleson's Grand Opera company in Aida, Carmen, Rigoletto, Sonnambula and Lucia. The season promises to be a very brilliant one.

The Gav'nor enters upon its fifth week at the Museum with undiminished success. The play has proved one of the most popular and attractive that has been witnessed at this establishment for many years. The Gav'nor will be played until further notice.

A crowded house on Monday evening, the 20th, gave the warmest of welcomes to Neil Burgess on his return to the Gaiety, where he appeared last season and made so great a success as Widow Bedott. The play itself is one of the most laughable of its kind that I ever witnessed, and I am positive that many will bear me out in my assertion. It is ludicrous in the extreme, and I know of no actor upon the stage that is more fitted for the title role than Mr. Burgess. This week, The Tourists.

Large audiences attended Howard Athenaeum during Christmas-week, the performance giving satisfaction to all. This week a great variety bill.

Boylston Museum: This house offers strong variety attractions.

Items: The Christy Minstrels have made a hit at Horticultural Hall. The co. comprise the three Rankins—Will, Ned, and Wambold, Tom Moore, Jeff Harris, and many others.—Manager Harris, of the Howard Athenaeum, was presented with a silver service from the employees of the theatre, and a beautiful oil painting, the work of Benjamin Tyon, the courteous treasurer of the establishment.—The old time favorite, Joseph Proctor, will appear at the Boston Theatre on New Year's night in the Jibbenanasy.—Kate Claxton and A Child of the State are among the forthcoming attractions at the Globe Theatre.—May Livingston, late of the Tourists, was in the city on Monday.—Laura Joyce and Messrs. Donnelly and Maskell, have been in the city for a few days.—Louisa Paulin, of the

Tourists, formerly played children's parts at the old National Theatre. She is a daughter of J. R. Paulin, who was costumer at the theatre.—Millie V. Pike, a pupil of Charles R. Adams, will shortly appear in opera.—A letter from Mme. Jananschek, who is in Texas, informs me that business is very good notwithstanding heavy snow storms and railroad delay. Mme. Jananschek will appear in Boston in April.—Annie L. Cary came on from New York on Friday night, in order to pass Christmas with her friends in Boston.—Leavitt's Specialty co. at the Howard Jan. 3.—The Messiah was sung at Music Hall 26th, by the Handel and Hayden Society. Anna Drasil being the contralto.—Sam Lucas and Marie Selika had a good house at the Park Theatre on Sunday night.—The sale of seats for Salvini's engagement is very large.

Baltimore.

Holiday Street Theatre (John W. Albaugh, manager): The inclement weather had no effect whatever on Lotta's business. The Little Detective was given. In all of the six characters, which she assumed, she was admirable. Her make-up as Mrs. Gouge, the old nurse, was one of the best we have ever seen, and her songs and dances as Barney O'Brien, were applauded to the echo. The support rendered by her co. was excellent. The play ran very smoothly Thursday night. The rest of the week Little Nell was the attraction. Next week, Kiraly's troupe in Around the World in Eighty Days.

Academy of Music (Samuel W. Fort, manager): The perennial Uncle Tom's Cabin, with Mrs. G. C. Howard as Topsy, was played to very slight audiences all the week. Topsy, as Mrs. Howard plays it, is different from the usual interpretation of it, and very true to life. Cool White's Uncle Tom was rather unnatural. Mr. Howard gave a manly impersonation of St. Clair, and the Eva of little Evelyn Pollock was very affecting. The Jubilee Singers sang very nicely, and the dancing was enjoyable. The scenery was a feature of the production. Manager Fort deserves great praise for the admirable manner in which he has put on the stage all the pieces produced at his theatre this season. Next week: Monday night, Kate Thayer and the Spanish Students in concert. Wednesday and the balance of the week, Sarah Bernhardt.

Ford's Opera House (John T. Ford, proprietor): Owing to Halleck's French Opera co. cancelling their dates in Baltimore, the house was closed until Saturday afternoon, when the spectacular play, The Forty Thieves, was given, and in addition, Fryer's Pony Circus. The co. is a large one, and comprises, among others, the old favorites, Lizzie Harold, Marie Bockel and George Denham. The piece will continue through the coming week.

Monumental Theatre (Ad. Kernan, manager): Although a big bill was offered this week the attendance was very light. Robert Butler, pantomime and specialty troupe in Humpty Dumpty, and an olio of varieties was the card. Manchester and Jennings did several clever songs and dances, and Vavours appeared in a bouquet of melodies. McAvoy and Rogers did a comic sketch, and Scott Hanly displayed great skill on the last rope. Ophelia Starr, Lillian White, Frank White and Clark and Edwards appeared in their specialties. The pantomime was well done. Next week: Harry Watson and Alice Hutchings in the sketch, The Dutch Master; Leung di Oro, European musical wonder; Alex. Davis, ventriloquist; Green and Lowe, contortionists; the Whitties, Charles and Annie, musical duo; Mande Barnes, English serio-comic; Landis and Sheets, skit artists, and Clark and Edwards, merry Swiss couple.

Front Street Theatre (Daniel A. Kelly, manager): Manager Kelly's own farcical conceit, Fun in Steeple and Smoking Car, was given with a good cast. It is one of those pieces which seem particularly attractive to the public. It is of the musical extravaganza order. In the co. were Macklin and Bryant. J. F. Sherry, Lord and Van Leer, May Diamond, Charley Banks, the Murrays and Billy Kennedy. Next week: W. H. Rightmire in the sensational drama, The Two Wanderers. In the olio Charles and Martha Stein, illusionists; Mullin and Kline, sketch artists; Bart Queens, ventriloquist; the Terpiorean Quartette, Kelly, Kimbal, Abbey, Barry, J. J. Mullen and J. E. Kline. Orndorff and McDonald, Irish market women, and May Diamond, serio-comic.

Maryland Institute (Shaffer and Whaley, managers): Uncle Tom's Cabin did a small business. George Kunkel made a good Tom, and Irene Persell an acceptable Topsy. The play will continue all next week.

Brooklyn.

Haverly's Brooklyn Theatre: J. K. Emmet and co. hold the boards during the week. Mr. Emmet is an old favorite with Brooklyn theatre-goers.

Park: Edouin's Sparks, in the amusing entertainment entitled Dreams, or Fun in a Photograph Gallery, are at the Park. Col. Sinn has the happy faculty of pleasing a tedious public. This week's entertainment seems to favorably suit his fun-loving patrons.

Academy of Music: Salvini appeared in two performances this week. Monday night, La Morte Civile; Tuesday, Othello. On Monday evening the audience was very light, owing perhaps to a change in the programme. Sullivan was advertised for that night, but for some reason was substituted by the other. Tuesday Othello, Signor Salvini's stronghold, seemed to awaken a greater interest, and a full house was the consequence.

The Waverly (Lusk & Banbaga, lessees and managers): This theatre has been lately refitted with new scenery and thoroughly overhauled, making it one of the pleasantest little theatres in Brooklyn. In an H. Scannan, the Magician, has the house up to Jan. 8.

Novelty Theatre: Annie Pixley, in the clever drama of M'iss, the Child of the Sierras, made her appearance this week, supported by McDonough and Fulford's comb.

The charm of Miss Pixley's acting, singing and dancing is such that her appearances are always greeted with large and enthusiastic audiences. John E. McDonough as Yuba Bill, the driver of the Sacramento mail, plays the part with spirit, always turning up at the proper time to be the protector of the mountain wife, and fairly divides the honors with M'iss herself. Miss Pixley's support is good, Messrs. Len, Harris, M. C. Daly, Wm. Johnson, G. S. Robinson and Andrew Waldron adding particular strength to the cast. The play was very finely mounted, and it should prove a great attraction for the holiday week. There will be the usual Saturday (New Year's day) matinee. Next week the powerful play of The Legion of Honor will be produced.

Vols: Messrs. Hyde & Behman have secured Nick Roberts' Humpty Dumpty Specialty troupe by way of variety. The variety entertainment furnished at this house is not surpassed by any theatre in the two cities. New scenery and stage appointments have been procured for the pantomime.

Athenaeum: Charles E. Perine's juvenile co. plays Cinderella all this week. Mr. Perine has had a very successful run with his troupe of little ones.

Chicago.

Haverly's (J. H. Haverly, manager): Rice's New Extravaganza comb. is not a very strong one, and their new piece, Calino, does not serve to bring out their capabilities. Good houses have been the rule. Harry Hunter, although not much of a singer, is a very fine comedian. Geo. K. Fortesque, Ed. Chapman, Pauline Hall and Louise Searle are all pretty good, but capable of better things. The quartette of the co., consisting of Messrs. Frail, Clarke and Rochester, is especially fine. The costumes were elegant. 27th, Rice's co. in reconstructed Evangelina.

Grand Opera House (J. A. Hamlin, manager): Minnie Palmer's Gaiety co., with the exception of the lively, graceful and vivacious Minnie, is composed of a number of very bad actors. Business has been poor. Jarrett's Cinderella co. 27th.

Hookey's (R. M. Hookey, manager): Jarrett & Rice's Fun on the Bristol party has done exceedingly well during the week. It counts among its members a number of very good comedians and vocalists. John F. Sheridan is perfectly at home in his character, and gives an enjoyable and humorous rendition of the Widow O'Brien. Kate Castleton is a good singer and actress. Henry Saville is a very fine bass singer. Marion Fiske, Agnes Hall, Wm. Courtright, Frank Tannehill, Mr. Richard Waldron, Myron Calice and Wm. Hughes all contribute to the success of the entertainment. 27th, Fun on the Bristol co. for another week.

McVicker's (J. H. McVicker, manager): Hermann the Magician and his specialty co. 27th, Hermann and color another week.

Olympic Theatre (Z. W. Sprague, manager): Frank I. Frayne in The Slocum, which has drawn fairly. 27th, Milton Nobles in The Phoenix and A Man of the People.

Academy of Music (Wm. Edgart, manager): The opening of this house occurred 20th, and immense audiences have been present at each performance since that time. The attractions consisted of E. T. Stetson in Rome, and Neck, preceded by a first-class variety performance. 27th, C. W. Barry in Escaped from Sing Sing, and an olio comedy of Fields and Leslie, Levantine, Polly Daly and Parker Sisters.

Fox's Theatre (Robert Fox, manager): Fanny Herring as Jack Sheppard has pleased the frequenters of this theatre, and especially the galleries. A good olio has preceded the drama. 27th, The Demon of Darkness, a spectacular pantomime written by Bobby Newcomb.

Items: Marcus Mayer is in the city representing Sara Bernhardt.—Nat Goodwin and his co. put in an appearance at Hookey's Jan. 3.—It is rumored that Helen Tracey, at present in the city, received a Christmas gift from John McCullough of about \$1,000 in cash.—Maude Granger, in Two Nights in Rome, will be at McVicker's Jan. 3.—Bernhardt has engaged all the parlors of the Palmer House for her special accommodation, and they are being refitted.—The Gaiety Slave will be put on Haverly's slate week of Jan. 3.—Minnie Palmer has a new play in rehearsal, which is good news.—Jarrett's Cinderella troupe while here will give matinees every day for the benefit of little ones.—The Chicago News-Letter, a very spicy weekly, devoted to society and other interests, has a dramatic column which contains some very interesting reading.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Tony Denier's Humpty Dumpty troupe regaled the admirers of pantomime during the past week, and furnished a decidedly laughable entertainment. Adams ranks with Maffit as one of the best clowns in the country. In connection with the performance of the pantomime a really strong olio was presented during the second act, and new tricks and new scenery were also introduced. For the current week Manager Miles announces Lotta, who makes her initial bow in Z. P. During this engagement, which is for two weeks, the Little Detective and Little Nell will be brought out. Jan. 10th, Bartley Campbell's Gaiety Slave comb.

Pike's Opera House (Louis Balleuberg, manager): Hobbies, with its ludicrous situations and sparkling repartees, has filled the house nightly. Nat Goodwin's impersonation of Prof. Pygmalion Whiffles is as irresistibly comic as ever. Daisy Randol, who has replaced Eliza Weatherby (Mrs. Nat Goodwin) in the co., is a clever little sun-brette, but inferior to her predecessor. Alice Burville, another new comer, made a very pleasing impression. The Strakosh & Hookey Grand English Opera co. will fill out the current week with a repertoire embracing Aida, Il Trovatore, Carmen, Medea, Willam Tell, and Bohemian Girl. Aida constitutes the opening attraction, with Marie Rose in the title role. Joe Jefferson is underlined for Jan. 3.

Heuck's Opera House (James Collins, manager): Milton Nobles closed a successful engagement 26th. A Man of the People held the boards during the earlier portion of the week, and was replaced by the Phoenix, 23d. Nobles is a thorough artist, and richly merits his success. The co. support comprises several well-known local favorites, notably, Lenora Bradley and her husband, Geo. W. Barium, both formerly members of the stock co. at this house. For the week ending 27th the management announce Mitchell's Pleasure Party in Our Goblins, followed, Jan. 3, by Sol Smith Russell with his Edgewood Folks.

Coliseum Opera House (James S. Edwards, manager): Gilmore & Benton's consolidated show terminated a financially successful engagement 26th. Artistically speaking, the co. fell short of expectations, but alone in numbers for its lack in quality. Harts Colored Minstrels are booked for the current week.

Robinson's Opera House (John Robinson, proprietor): Manager R. E. J. Miles' talented little juvenile co. open a short engagement 27

THE NEW YORK MIRROR.

the best variety show ever given in the city.

Pickwick Theatre (A. K. 2835, manager): This elegant theatre, which was re-opened on the 21st, with the California Crayon Comedy as the attraction, Frank Drew and Jessie Duggan, well supported by a good co. in the Irish Emigrant and Nan the Good for Nothing. Later in the week, The Life of an Actress constituted the bill. Next week the Bijou Opera co. will appear in the Spectre Knight, which made such fine success here during the summer season.

Items: Manager W. C. Mitchell, of the Fleeter Party now appearing at Pope's, and proprietor of the late Comique, says he will build a new theatre on the old site, the building to cost \$30,000. He will present sensational dramas and variety shows. Expects to have the theatre open in the spring.—Jas. C. Meade is still in town, having secured his connection with the Leavitt troupe.—The Marie Rose opera season commences at the Opera House after F. S. Chaufray's engagement.

Alabama.

OPELIKA.

Renfro Opera House (Renfro Bros., managers): Miner-Rooney comb. gave a variety entertainment 23d, to very light business. Booked: The Bergers, 30th.

Items: Although we are blest with a very pretty, neat and comfortable hall, it appears that the citizens have very little appreciation for professional merit, as the visiting companies so far have received very poor patronage.

Connecticut.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Sarah Bernhardt played on the 20th in a \$2,500 house. Thayer, Smith and Moulton brought a co. in a Celebrated Case 24th and 25th with matinee. Mrs. Thomas Barry as Madeleine and Adrienne, with J. P. Endress as Jean Renaud, were excellent. The general support, however, was only ordinary. Christmas audiences very large. Coming: Dec. 30 and Jan. 1, Mahn's Comic Opera co.; 31st, Salvini in Othello.

Grand Opera House (Clarke Peck, proprietor): Harry Bloodgood and co. came 22d and 23d and struggling with a lion. The piece represents the troubles of a bankrupt co., engendered by a poor as poor as rap manager, etc. House was immense. The play, Harry Bloodgood, was immense. The Old Cross co., down warrant them in not have house enough. Matinee and evening raising the curtain. 25th, matinee and evening. Miniature Pinetop was execrable, the latter much better. There is room for much improvement. Florida University Jubilee Singers; 31st, 2d, one week, Fakir of Ava, with W. H. Roberts.

Waverly Opera House (Near & Clark, manager): 24th and 25th with matinee, Deacon Crankett, with Ben Maginley, of the Deacon. The co. was good throughout. Business poor. Coming: 27th, Leavitt's Specialty co.; 28th, Local Concert; Jan. 1, Duprez and Benedict's Minstrels.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager): Ticket of Leave Man 20th, by a local co. to full house. The Bernhardt to fair house 21st. Willie Edouin Sparks to full house 23d. Rents Minstrels to good house 25th.

Allyn Hall: Harry Bernard International comb. 25th to good business. The co. consists of Harry Bernard and Maggie Werner, James Dalton and Maggie Boyle, Thompson Brothers, The Mosses, Harry Constantine, Gilson and Welch and orchestra.

New National Theatre (J. K. Newton, manager): Business good; co. fair. Burlesque Pinetop, with John D. Griffin as Sir Dublin Porter, was very fine. Co. for 27th is headed by Donnelly and Drew and promises to be a good one.

Items: The Bernhardt speculators came to grief in this place, and by their presence injured the management fully \$1,000.—The Rents Specialty co. after their performance on Christmas evening presented Kit Clarke with a splendid Knight Templar's watch chain valued at over fifty dollars. He entertained the co. at the hotel, and the jolly sitting lasted till well into the small hours.

WEST MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Duprez and Benedict's Minstrels, to big business, 20th. Happy Thought comb. 21st, to light house. Jane Coombs in Engaged, to big house, 25th. Booked: Leavitt's Specialty co. 28th; Mahn's Opera co. 31st; Buffalo Bill Jan. 3.

Items: H. A. Moray left the Combs party 25th, on account of some misunderstanding in regard to parts assigned him.—Harry Sellers, agent for Buffalo Bill, reports big business.

DANBURY.

Opera House (J. S. Taylor, manager): Wellesley and Sterling's Old Cross co. were extensively billed for the 21st, but failed to show up, for what reason is not known. Mme. Rents Female Minstrels 22d. Business very good. Miss Helen Coleman and co. in Widow Bedott, a snap party, 25th; poor house.

WATERBURY.

City Hall: Prof. Sherlocke's co. to small house. Christmas night, Furbish's Fifth Avenue co., in Ethel, with Annie Ward Tiffany as leading lady, gave a fair show to a packed house. Deacon Crankett on the 27th and Neil Burgess in Widow Bedott 29th.

Colorado.

DENVER.

Palace Theatre (Ed. Chase, proprietor): Vivo Tarrant, song-and-dance, is the arrival; no departures. An excellent programme for Christmas week is doing a tip top business.

Items: Mark Thall's benefit has been postponed until the new Sixteenth Street Theatre shall be finished.—It is now stated that Messrs. Howard and Sullivan will manage the new Labor Opera House, and will give the Passion Play as the opening attraction, providing it is agreeable to the respectable people of Denver. I think THE MIRROR can hardly endorse its production even in the Western Desert.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Kiralfy's Around the World in Eighty Days was played last week in fine style and drew crowded houses. The ballet by Mlle. De Rosa and Arnold Kiralfy was very good, and the "real" elephant behaved beautifully. Robson and Crane in Charge and Flats this week. Kate Claxton Jan. 2.

Opera House (John T. Ford, manager): Mr. and Mrs. George S. Knight last

week, to small houses first night or two and good ones the rest of the time. Bronson Howard's Baron Rudolph was presented first two nights; Otto rest of week. Baron Rudolph was presented here on Monday for the second time in America. In it Mr. Knight has an opportunity to do some of his best character acting. There are many startling and original scenes and several good parts. The Guv'nor this week. Child of State (probably) Jan. 3.

Lincoln Hall (Pratt & Son, managers): Kate Thayer Concert co. and Curti's Spanish Students 30th, 31st and Jan. 1.

Abner's Music Hall (Ed Abner, manager): Mme. Teresa Carreno, Christian Fritsch, Louis Blumenberg, Mlle. Jenny Busk and Mark A. Blumenberg, director, appear in concert 27th and 28th. This is a new place of amusement, and as the manager announces his intention of giving a series of first class concerts during the season, a long-felt want will be supplied in our city.

Theatre Comique (Jake Budd, manager): The attractions at this place last week were G. A. Henderson in Golden Gilt, The Whittings, Howard and Sandford, Leonard and Jones, and last week of Professor and Mrs. Steen and Landis and Steel. This week the new ones are Miss Addie Rogers in That Boy of Dan's, J. F. Sherry and McAvoy and Rogers. Jake Budd appears in Amateur Theatricals.

Items: The Pirates of Penzance is being rehearsed by a co. of Washington people, under the direction of L. H. McLeod. Miss Eva as Mabel, Mrs. Time as Ruth, Hamilton Adams as the Pirate King, Ed Hay as the Major-General, and John O. Pugh as Frederic.—In spite of a severe storm Christmas night every theatre was crowded.

Daware.

ILMINGTON.

Grand Opera House (Jessie K. Baylis, manager): Leavitt's Vaudeville Specialty co., 24th, to a thin house. The entertainment was light in character, and redeemed, in part, by a solo on the saxophone, played by Louise Linden, and the exhibition of length by male and female athletes. Charlotte Thompson in the Planter's Wife, 28th, to a good house in the afternoon, and a crowded one in the evening. The play lacks dramatic force.

Georgia.

ATLANTA.

DeGiv's Opera House: Barney Macauley in Messenger from Jarvis Section appeared 20th to large house; 21st only moderate. He was called before the curtain several times. The support was excellent. Fanny Davenport appeared in the American Girl 23d to large audience. She was superb, and the audience was carried away by her fine acting. Her wardrobe was very much admired. The support is good. Harry Miner and Pat Rooney comb. opened 24th to a good-sized house. They play 25th and matinee. The Pathfinders in Scraps are billed 29th and 30th. Booked: Mendelssohn Quintet Club, Jan. 5; Annie Pixley co., 6th; Rice's Surprise Party, 7th; Leavitt's Specialty co., 13th; Oliver Doud Byron, 14th; Kate Thayer Concert co., 18th; Sarah Bernhardt, Feb. 16; Robson and Crane, 24th; Leavitt's English Opera Burlesque co., 26th; D'Oyly Carte's Opera co. in Pirates of Penzance, 28th.

Items: After much manoeuvring, the Young Men's Literary Association has persuaded Mr. Abbey to let Sarah Bernhardt stop over here on her way to New Orleans, and allow us to catch a glimpse of her at DeGiv's. Mr. Abbey receives a guarantee of \$3,000. The play in which she is to appear is left to the option of the ticket-holders.—Hazel Kirkcaldy cancelled her dates here, 17th and 18th, in order to remain at New Orleans, where they report business excellent. Mr. Bernard, the manager of the co., telegraphed to the proprietor of the Opera House to the effect that he should accept two nights' rent for the hall on pay for advertising, which Mr. DeGiv accepted in order to make room for Tagliapietra's Opera co., who were desirous of coming here, but in the meantime the latter disbanded and left Mr. DeGiv to pay the advertising bills and provide for the return to New York of their penniless agent.—Bill Arp, the humorist, lectured at the Opera House 23d on "Dixie Now and Dixie Then."—Prof. W. D. Gunning, of Boston, lectured on "The History of the Creation as Told in the Earth's Crust," at Library Hall.

MACON.

Ralston Hall (Turpin & Ogden, managers): Watkins' Fifth Avenue comb., supporting Ada Gray, played to good business 20th and 21st. A first-class co. throughout. Billed: R. E. J. Miles' Revelers, 28th and 29th; Pat Rooney, 30th; Pathfinders, 31st and Jan. 1; Mendelssohn Concert co., 3d; Banker's Daughter, 6th.

AUGUSTA.

Opera House (N. K. Butler, manager): Madison Square co. played Hazel Kirke 20th, to a large and delighted audience. Fanny Davenport 22d, as Lady Gay Spanker in London Assurance and Nancy Sykes in Oliver Twist, to a fair house.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Pat Rooney comb. in their specialties 22d, to a fair attendance. Booked: The Revelers in That Awful Child, 25th; Robson and Crane in Scraps and Flats, the 27th.

ROME.

Nevin Opera House (M. A. Nevin, manager): B. Macauley played to a \$500 house. The Revelers on the 23d in that Awful Child, and the Pathfinders on Christmas night. Katie Putnam, 29th; Snelbaker's Majestic comb., Jan. 5.

Indiana.

INDIANAPOLIS.

Park Theatre (J. B. & G. A. Dickinson, managers): Strakosch-Hess Grand Opera to fair business 20th, 21st and 22d. Mefistofele, Aida and Il Trovatore were produced in the order named. Il Trovatore, on the closing night, was in many respects, better appreciated than the others and was received with much satisfaction. The balance of the week was filled by the Corinne Merriemakers, to fair business. Without doubt this juvenile organization surpasses any of a like character on the road. The specialty business is bewitching; the chorus well trained and powerful. Little Corinne is an artist and a perfect little model. No weak principals appear in the cast. Mr. Charles Osborn as Buttoni is a clever burlesque artist, and the most able reader of the party. He is a remarkable comedian for a boy, with a natural talent that is especially adapted for a successful professional career. O'Connor, Deshon, Lodge, Miss Farrell and Louis King are artists of strong talents.

Dickson's Grand Opera House (J. B. & G. A. Dickinson, managers): Leavitt's Rents-Santley Minstrels, to fair business, 20th and 21st. Joseph Jefferson in Rivals and Rip 23d, 24th and 25th, to good houses.

English Opera House (Will E. English,

manager): Palmer's False Friend comb. to light business, week of 25th. The drama was elegantly mounted and given in faultless style by a strong co.

Academy of Music (Fred. Felton, manager): Played to good business.

Gilmore's Zoo Theatre (Wm. Turner, manager): Gave splendid olio performances during the week. Booked: Park Theatre, Boston Ideal Opera co., 27th, 28th and 29th; Nat Goodwin's Frolics, 30th, 31st and Jan. 1. Dickson's Opera House, John T. Raymond, 30th, 31st and Jan. 1. English Opera House, Rose Eytinge in Drink, 27th, 28th and 29th, and Minnie Palmer, 30th, 31st and Jan. 1.

Items: Little Corinne was presented with a handsome gold badge by the police force of Indianapolis on Christmas eve, during the rendition of the Policemen's chorus in the second act of the Magic Slipper.—J. H. Anderson, the assistant manager of English Opera House, is fast growing in public favor at the Hoosier capital, and is a most gentlemanly manager.

RICHMOND.

Phillips' Opera House (N. L. C. Walls, manager): Mr. and Mrs. Chaufray, who were booked for Christmas, failed to connect. Minnie Palmer's Gaiety co. are handsomely billed for 29th. Rose Eytinge and Cyril Searle, 30th and 31st.

Grand Opera House (E. G. & J. D. Vaughan, manager): F. G. White and co., 24th, 25th, and Christmas matinee, presenting Milton Nobles' piece, under the title of Risen from the Ashes, Joshua Whitcomb, and Joseph Jefferson's version of Rip Van Winkle. Old White, as he is commonly called, is very clever in some parts, but his support with one or two exceptions, is nothing more than a bundle of sticks. Mrs. Scott-Siddons, 27th.

Items: Mrs. Julia Barrett gave dramatic readings at Dublin, Ind., 25th.—W. E. Kiefer, of this city, is a member of F. G. White's co.—The CHRISTMAS MIRROR is a marvel of beauty, and excites universal admiration.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Pirates of Penzance was presented in excellent style, before a very large and fashionable audience, 18th. The New York Criterion Comedy co. in Freaks 20th, to a small audience. Joseph Jefferson as Bob Acres in The Rivals 21st, supported by Mrs. John Drew and an excellent co., to a large audience. Coming: Mr. and Mrs. Chaufray 25th and matinee; Shannon's Golden Game co. 28th; Snelbaker's Majestic 29th.

Items: The receipts of The Rivals on the 21st were \$700.—Several of the troupes booked the past week have canceled.

FORT WAYNE.

Grand Opera House (H. S. Meusch, manager): Minna Wright, to fair business 21st. Joseph Jefferson and co., 22d, played The Rivals to immense business. The Criterion Comedy co., 23d, to poor business. Bookings: Mrs. Scott-Siddons, 25th; Minnie Palmer Gaiety co., 28th; Frank Frayne and co., Jan. 1; Fun on the Bristol, 3d; Geo. S. Knight, 4th.

Bijou: Opened to immense business, which continued during the week. Departures: Lavender & Price to Evansville, Ind.; Frank Jones and Alice Montague to Vine Street Theatre, Cincinnati; Clintop Sisters to the Zoo, Indianapolis. Arrivals: John and Alice Burgess, Gyer & Mackie, Amy Nelson, Seltom & Burns.

PERU.

Court Opera House: Marie Litta, prima donna soprano; Hattie McLain, contralto; H. L. Cleveland, tenor, John Skelton, cornetist; Nellie Bangs, pianist, gave one of their grand concerts 17th, to a large and fashionable audience. Miss Litta's fine singing made her a favorite with her audience at the very start.

Concord Theatre: Criterion New York Comedy co. in Freaks, drew a fair house 22d. Co. good. Coming: Rogers and Vickers Comedy co. Jan. 21, 22. Mr. and Mrs. George S. Knight return visit Feb. 1, in a new play.

Items: Litta and co. remained over Sunday here, guests of the New Bards Hotel.

WARSAH.

Opera House (A. H. Benham, manager): The Marie Litta Concert co. gave the second entertainment of the lecture course 20th, to crowded house. The Marie Scott comb. has canceled dates of 28th, 29th and 30th. Several cos. have written for dates, but there is nothing booked.

Items: The show business has been greatly overdone here this season.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Bartley Campbell's Galley Slave, 23d, to a large and enthusiastic audience; Mrs. Scott-Siddons in School for Scandal, 24th, to fair audience. The play d agged, the cast was poor. Booked: Haverly's Mastodon, 3d.

CRAWFORDSVILLE.

Opera House (D. McClelland, manager): Clarice Scott comb. played 23d, 24th and 25th. Fair business. Rial's new Humpty Dumpty troupe are billed for Jan. 1. Our Goblins are booked for the 3th.

VINCENNES.

Green's Opera House (Wm. Green, manager): Corinne Merrie Makers, 20th, to good house. Coming: Snelbaker's Majestic comb., 28th; Rionda Concert co. cancelled, 27th.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Bartley Campbell's Galley Slave comb., to big house, giving good satisfaction. The co. were good, and especial mention should be made of Mme. Majeroni. Counterfeit comb. on 23d, to fair house. Coming: Sol Smith Russell 30th; Anthony and Ellis 31st and Jan. 1.

Durley Hall (George S. Smith, manager): Mrs. Scott-Siddons 22d, to a select audience. Coming: Rial and Draper's Uncle Tom's Cabin's co. 28th and 29th; Chaufray Jan. 7.

Items: Barney Macauley was to have played at the Opera House on the 13th, but was too sick to fill his engagement. It was a severe disappointment to our theatre-goers.—Miss Zelina Mantey, violinist, joins the Litta Concert co. here, making her first appearance on the evening of the 25th at the Opera House.

DANVILLE.

Lincoln Opera House (Lester Dans, manager): Two Nights in Rome 18th. Miss Granger being ill, Adelaide Thornton played Antonia. Criterion Comedy co., 21st, small house. Galley Slave 23d. Mrs. Scott-Siddons comb. in School for Scandal 23d. Her support was wretched.

Gaiety (John Long, manager): People going: Ada Adair, Sheridan Bros., Edith Lyle, 25th. Coming: 27th, Fannie Jackson, Emma Devoy, Davy Collier and Emma Lanoose. Overwhelming houses every night.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Mrs. Scott-Siddons and co., under Sargent's management, appeared 21st, in King

Rene's Daughter and The Honey Moon, to large business. Jay Rial's Humpty Dumpty co. appear 24th and 25th. Sol Smith Russell makes his second appearance this season, on the 27th, in Edgewood Folks. On the 28th Gulick & Blaisdell's Minstrels come.

Adelphi Theatre (Mr. Laird, proprietor): Business fair for past week.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Mrs. Scott-Siddons and co. in a double bill of King Rene's Daughter and the Honeymoon, to a splendid audience. The acting and stage setting were highly complimented. The Boston Ideal co. in Uncle Tom's Cabin, 24th and 25th. Bookings: 29th, Gulick and Blaisdell's Minstrel Congress; Pirates of Penzance, Jan. 3; Evangeline, 15th; Janauschek, 19th and 20th.

PERU.

Berger Comedy co. played to good houses. 20th, Divorce; 21st, Kathleen Mavourneen; 22d, Fanchon; 23d, Dora; 24th, Uncle Tom's Cabin; 25th, Hidden Hand. The co. is quite a favorite here. Booked: Laura Dainty Jan. 17.

Items: Mr. Parsons, the agent for Redpath Lyceum, was with us for a few days.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): Gulick and Blaisdell's Minstrels here 18th; a first-class performance to large business. Clinton Hall's Strategists, 20th, played to big business and gave a very enjoyable entertainment. Booked: Baldwin's Brilliants 27th and 28th.

LINCOLN.

Gillett's Hall (R. Deming, manager): Counterfeit was played to fair house. Harry Amlar as Peter G. Washington Green is immense. Booked: Anthony & Ellis' Uncle Tom's Cabin, 30th; Draper & Rial's Uncle Tom's Cabin, Jan. 4; Humpty Dumpty, Feb. 4.

GALENA.

Turner Hall (Charles Scheever, manager): Miles Juvenile Opera co. 6th, to fair business, in Little Duke. Prof. R. L. Cumcock, elocutionist, to small audience, 16th. Booked: Mrs. Joshua Whitcomb comb., two performances, 25th; The Litta Concert co. 30th.

PEORIA.

Booked: Jay Rial's Humpty Dumpty troupe, 27th and 28th; Sol Smith Russell in Edgewood Folks, 29th.

LA SALLE.

Anthony and Ellis' Uncle Tom comb. 23d. Large house; performance highly satisfactory.

IOWA.

CEDAR RAPIDS.

Opera House (C. J. Greene, manager): C. L. Davis comb. 17th. Emma Abbott English Opera co. 18th. The absence of Miss Abbott's name in the cast was a disappointment, and had its effect upon the house, although the leading role was well rendered by Julia Rosewald. Business fair. Manager Greene has arranged for their return 27th and 28th.

Items: Greene's new opera house is the finest west of Chicago. Has a seating capacity of 2,000. The stage is complete in all its appointments, being 41x60 feet in size with twenty changes of fine scenery, designed and painted by Messrs. Norton, Halley and Toomey, of St. Louis.

UBUQUE.

Opera House (G. D. Scott, manager): Frank Mayo 25th. Howard's Mrs. Joshua Whitcomb comes 27th.

German Theatre: An Italian drama in four acts was presented 19th, to a large house. The leading cast was by H. Wengis, a strong card.

Items: Emma Abbott has cancelled engagement of 27th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Sprague's Uncle Tom's Cabin co. played 17th and 18th, to fair business. Frank Mayo in Van the Virginian 21st, to good house, a first-class troupe.

Academy of Music (William Foster, manager): Milton Nobles in Phoenix 18th, to large and well pleased house.

COUNCIL BLUFFS.

Dohany's Opera House: Frank Mayo's co. came 20th, to splendid business. Onahla Glee Club gave a splendid entertainment to a large audience. Billed: Gulick and Blaisdell co., Roland Reed in An Arabian Night 23d; Sprague's Uncle Tom Cabin 24th and 25th, with matinee. A large number of attractions are booked for January.

IOWA CITY.

Opera House (John Coldren, manager): Billy Arlington's Minstrels came 17th, to fair house. Show poor. Frank Mayo in Davy Crockett, to good house, 22d. Booked: Chicago Church Choir co., Jan. 7; Gulick and Blaisdell's Minstrels, 12th.

Kansas.

LEAVENWORTH.

New Opera House: Gulick & Blaisdell's attraction, No. 4, An Arabian Night, played here 18th, to poor business. Roland Reed and Alice Hastings are very good, and the support fair. Nothing booked until late in January.

German Theatre: The Songs of the Musician was played 19th, to poor business, although the acting and the play were very good.

Kentucky.

LEXINGTON.

Rentz Santly co. 23d; immense business. Buckingham comb., 25th; large house.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): D'Oyly Carte's Pirates of Penzance co. closed a week's engagement 25th, to fair attendance. The strength of the co. enable them to present the opera in excellent style. The chorus is particularly worthy of mention. Booked: Joe Jefferson, 27th and week; Herne's Hearts of Oak, Jan. 3 and week.

Opera House (Brooks & Dickson, lessees): Strakosch & Hess' English Opera co. has done a good business the last three nights of the past week. Mefistofele, Aida, Fra Diavolo and Carmen were given in a first-class manner. Booked: Boston Ideal Opera co., 30th and Jan. 1.

Knickerbocker Theatre (Nellis Borden, proprietor): A first-class show was given the past week to the usual large business. Several new novelties are booked for next week.

Buckingham Theatre: Wood & White's Electric Congress closed a week's engagement here 26th, to good business.

Items: La usaville has been well supplied during the past few weeks with opera co., and all of them have been patronized liberally.—Manager John T. Macauley was the recipient, on Christmas Day, of an elegant gold-headed cane from his numerous employees.—The members of the Pirates of Penzance co. gave a social on Christmas Day, among themselves, at the Louisville Hotel, which they enjoyed hugely.—The members of Strakosch

Opera co. were very busy on Christmas Day making presents to each other, some of them quite valuable.

Maine.

Jan. 1, Powers' Galley Slave co.; 4th and 8th, John T. Raymond.
Smith's Opera House (William B. Smith, manager): This house has been packed from pit to dome during the past week and has given a very good entertainment. The Leonzo Brothers and their dogs are the principal attraction.

MINNESOTA.

ST. PAUL.

Opera House (John J. Davidson, manager): The first series of the St. Paul Library course was inaugurated by the presentation by the Misses Banning of their new play, Dorothy, in a very creditable manner to a fine audience. The long expected event of the season was the appearance of the Emma Abbott Grand Opera co. in four performances, 20th, 21st, 22d, presenting the operas Lucia, Maritana, Fra Diavolo and Martha, to large and brilliant audiences. Miss Abbott received a most enthusiastic reception, replete with encores and calls before the curtain. One of Miss Abbott's great elements of strength is the impassioned merging of self in the parts assumed. She is so much the conscientious artist as not to neglect anything that her author gives her to do. Her beautiful, soulful rendition of the Last Rose of Summer, brought a storm of applause and a hearty encore. Miss Abbott is a great favorite with the St. Paul public. The Zerlina in Fra Diavolo of Julie Roswald (her first appearance in St. Paul) was heartily applauded, and she made a decidedly favorable impression, both as singer and actress. Miss Maurel bids fair to become a favorite; her richness of tone and intelligent conception of the roles she assumes won for her highly favorable recognition. Mr. Castle was in excellent voice, and sang and acted admirably. Brignoli, whose voice still retains the same electric ring and silvery qualities of his earlier years, met with a favorable reception. Mr. Stoddard has a true, sweet baritone voice, is a conscientious musician and a pleasant actor in the roles he assumes. Mr. James has a rich bass voice, his style is excellent. The chorus was exceedingly good. Mrs. Zelda Seguin's withdrawal from the co. was a disappointment to many of her friends in St. Paul, who hold her in high estimation as an artist and a lady. Many expressions of regret were made at the season being so brief, having proved enjoyable to all. Bookings: Frank Mayo 28th, 29th; Gulick-Blaisdell attraction (Arabian Night) 30th, 31st, Jan. 1.

MINNEAPOLIS.

Criterion Theatre (Bryton & Carver, managers): Wm. Lloyd's benefit, 17th, drew good house, the recipient being received very warmly, giving an admirable presentation of Dick Rathly in Matrimony. 20th, benefit of Alfred Selwyn and Charles Titus. The trial scene from Solon Shingle, to oblige Benson, and the second act from Our Boys, was given Mr. Selwyn, as Talbot, making a marked success. The Shaugbraun, 21st, 22d, 23d.
Academy of Music (Herriek Bros., managers): Emma Abbott Opera co. opened 23d, for three nights, to packed house. Coming: Frank Mayo, 31st, and Jan. 1.

Items: We shall be without a regular stock co. after the 1st, as Messrs. Bryton & Carver close the Criterion, and take part of the co. on the road.—Mr. Selwyn goes east.—Phila McAllister has already gone East.—The co. will dedicate new opera houses at Chippawa Falls, Wis., and Sioux City, Iowa.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Forbes-Cotton comb. 20th and 21st, to very fair business. Cotton is a good comedian.
Items: Gulick & Blaisdell's Arabian Night co. who were here last week, were the strongest organization that has visited us for years.—Tickets are now on sale at the usual places for the star course of entertainments under the inauguration of Manager Craig. Prices remarkably low, and ought to insure the enterprising gentleman success. The course will be for six nights; first class talent employed.

SEDALIA.

Smith's Hall (George T. Brown & Co., manager): Jay Rial's Humpty Dumpty to a packed house 20th. Prof. Wingfield's dogs and Punch Walton were the features of the performance. E. C. Ellis Oaken Hearts' comb. began a three nights engagement to small house 23d.

HANNIBAL.

Mozart Hall: Jay Rial's Humpty Dumpty to an immense house, on 22d.
Item: Manager Walley has closed out his other business preparatory to building a fine opera house in spring, running Mozart Hall until that time.

New Hampshire.

MANCHESTER.

Music Hall (M. P. Horne, manager): This house still presents a good variety bill to large houses. Jerry Cohan opens 27th, in The Mollie Maguires.
Item: Several first-class cos. are already booked at the new Opera House. Among them are The Harrisons, Den Thompson, and Hill's All the Rage co.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors): During the past week full houses have been the order. Denman Thompson, in his inimitable character of Joshua Whitcomb, has won many new friends and bound his old ones by renewed ties of admiration and esteem. The play has been greatly improved since its last presentation here. The fine singing of the co. was a very pleasing addition, and, together with new and beautifully appropriate scenery, has proved one of the strongest attractions of the season. For this week the first three nights will be the dramatic social event of the season, the appearance of Mrs. Frank W. Tracy (Agnes Ethel) in Frou-Frou. Gus Williams in Our German Senator will finish out the week, and for the following week Baker and Farron will hold the boards.
St. James Hall (O. G. Flint and Thos. Carr, proprietors): Barlow, Wilson, Primrose & West's first-class minstrel troupe opened to a big audience Monday evening. They appear for two nights and matinee. Uncle Tom's Cabin was produced by the Wilkinsons Friday and Saturday evenings. The attendance was only fair. The Wilkinsons, as a family, possess considerable ability as actors.
The Adelphi (Joe Lang, manager): The attractions during Christmas week were enough to satisfy the most fastidious, and full houses were the order. For this week the bill is a good one. It includes Herr Louis Alfredo, the modern Samson; Emma Alfredo, the dashing horizontal bar artist; Lillie Ellis, serio-comic vocalist; Frank McNish and the Leland Sisters, in their flirtation sketch; Dan and Gussie Hart, Ethiopian comedians, and Baby Hart, the infant

prodigy; Frank Lewis, the motto vocalist; Carrie Howard, serio-comic queen; James Hearn, Irish comedian; Edith Sinclair and Ed Brown, the society artists.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): J. M. Hill's All the Rage co. was the attraction during the past week. Poor business. The co. is a good one throughout. Frank Hardenbergh is an excellent comedian, and in the character of Dr. William Goodwin gave us a bit of quiet comedy acting, which was heartily enjoyed and generally applauded. William Davidge as the much-abused chiropodist, Dr. Briggs, afforded much merriment. Frederick Paulding and co. 30th, 31st and Jan. 1. Ali-e Oates and co. are booked for Jan. 5, 6, 7 and 8.

Grand Opera House (Joseph Gobry, manager): Gus Williams and co. appeared in Our German Senator 23d, 24th and 25th and Christmas matinee, to fairly successful business. Mr. Williams in the leading character caused a continuous flow of laughter. Baker and Farron and co. will appear in The Emigrants 27th; Cris and Lena 28th. Prof. Anderson, legerdemain entertainment, 29th. Halleck's French Opera troupe 30th, B. W., P. and W.'s Minstrels 31st and Jan. 1.

Washington Hall (Michael Filon, proprietor): General Tom Thumb and co., under the management of H. R. Jacobs, closed a very successful two weeks' engagement 25th. The house was crowded at each performance.

Items: Gus Williams presented each lady who visited the matinee at the Grand on Christmas day with an elegant copy of his recitation entitled "Somebody's Mother." It was gotten up in fine style and printed on tinted paper.—The manager of the All the Rage co. is loud in praise of the splendid stage settings the play received at the Academy.—Leon H. Lempert, of this city, a scenic artist of note, is overhauling and repainting the Grand Opera House, Toronto, Canada.—The Big Six Minstrels, under management of Wm. E. Hall, will appear in Germania Hall during the coming month.—The Opera Club will produce The Pirates of Penzance in the Academy in a few weeks.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): The largest business of the season was done at this house during the past week. J. K. Emmet, in Fritz in Ireland, was the attraction, supported by a most incompetent co. The star appeared to good advantage. Kate Claxton 27th, for a week. She will present the Snow Flower, Frou-Frou and Two Orphans during the engagement.

Martin Opera House (Col. Foote, manager): Gus Williams, to small but well pleased audience, 21st. Annie Ward Tiffany 23d, 24th and 25th, presenting The Child Stealer, East Lynne and The Governors. Although the star was new to Albany, fair houses were attracted, and Miss T. made a favorable impression. The Park Theatre Comedy co., in Led Astray, Jan. 1 and matinee. Leading characters by Frank Kearnold, J. A. Ransom and Carrie A. Turner.

Tweddle Opera House (William Appleton, Jr., manager): Mrs. D. P. Bowers, in Readings, and Mme. Theresa Carreno, pianist, to large house, 21st. Our Gentlemen Friends 23d, 24th and 25th, to light business. Debut of Eva Gardner, of this city, as Pauline, in The Lady of Lyons, 27th, supported by Bayard H. Wood and a local co. The Gubernor 29th, 30th, 31st and Jan. 1.

Wood's Novelty Theatre (Harry Wood, manager): Business continues large.

Items: Carrie A. Turner, of this city, has been engaged for juvenile business with Kate Claxton co. Miss Turner recently made a successful debut in Led Astray.—J. K. Emmet donated \$100 to a church fund here last week.

SYRACUSE.

Grand Opera House (Philip H. Lehnen, manager): Kate Claxton in the Two Orphans, was here 21st. Through the dangerous illness of a member of her family, Miss Claxton was unable to appear, and the role of Louise was taken by Laura Alberta in a very satisfactory manner. Business large. Gus Williams in Our German Senator held the boards, 22d. Gilmore's Humpty Dumpty gave a matinee and evening performance, 25th, to good holiday houses. The comb. is excellent, and deserves special mention. Nothing booked for the coming week.

Wieting Opera House (Philip H. Lehnen, manager): For three evenings and Christmas matinee, Thomas W. Keene held the attention of our public. His repertoire comprised Richien, Hamlet, Merchant of Venice and Richard III. Christmas day and evening a fine house applauded to the echo. The points in Mr. Keene's favor are, fine physique, musical voice, clear enunciation, and an intelligent grasping of the key note of the characters represented. He is a painstaking actor, with a decided tendency to the Forrest and realistic school. He gives new readings of his lines, new business, and a novelty in facial expression. Sins of omission and commission are easily to be seen, but he bids fair to take high rank as a tragedian. Bookings: Baker & Farron, 31st, and Jan. 1.

Items: Fred B. Burt, ex-business manager of the Academy, at Rochester, is here.—George J. Commons, agent for Baker & Farron, is in the city also.—Darwin Truss has been in Albany on theatrical affairs.—So far the season has been a remarkably paying one. Notwithstanding this fact, the "sky borders" act drop and main drop at Wieting's are the dustiest, dirtiest things imaginable.—Children visiting the Humpty Dumpty matinee were presented with a box of candy.—Halleck's French Opera co. will not be here 27th, 28th and 29th, as advertised; financial troubles is the cause.

KINGSTON.

Sampson Opera House (Phil Sampson, manager): The Hyer Sisters Colored Comedy co. performed out of Bondage before a good house 20th. Hinds' N. Y. Dramatic co. gave the Two Orphans to a fair house 22d. The Guy Family Variety and Comedy co. had a full house Christmas night. Booked: Sheldon Comedy co. in the Banker's Crime 29th; John A. Raymond's Two Orphans Jan. 10.

Music Hall (Wm. Freer, lessee and manager): The Guy Family Variety and Comedy co. 27th. A. P. Burbank, reader and humorist, will appear Jan. 7. Bassett's Bric-a-Brac co. have written for date, and will probably appear 17th.

Items: Wm. Freer, one of our local bill-posters, has leased Music Hall, and proposes to put a large number of first-class companies on the boards during the rest of the season. This will be a great improvement over the old regime. He also proposes to make some improvements in the hall.—The Holiday Mirror went off well in this city.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): Gus Williams to a good house, 20th. George Holland in Our Gentlemen Friends to a very thin house, 21st. Baker and Farron in The Emigrants to three crowded houses, 24th, 25th and matinee. Sam'l of Posen, 26th and 29th. Burgess' Widow Be-

dott 27, 30th, 31st and Jan. 1. Kate Claxton, 3d. Barlow, Wilson, Primrose & West's Minstrels, 5th.

Rand's Opera House (G. Rand, proprietor): The Gubernor to large audiences, 24th and 25th. The Harrisons in Photos, 1st.

Grand Central Theatre (P. Curley, manager): Twelve new variety artists this week. Business good.

POUGHKEEPSIE.

Collingwood's Opera House: Kate Claxton played the Two Orphans here 20th. A good performance to a fair house. The Hyer Sisters comb. 21st, 22d. Good performance to fair-sized houses both nights. The Twelve Temptations presented here on the 25th, was a very poor performance.

Items: Next week's attractions are George Holland in our Gentlemen Friends, 27th; Neil Burgess as the Widow Bedott.

BATAVIA.

Opera House (H. C. Ferren, manager): Osborne's Comedy co. 24th and 26th to light business. Booked: Lillian Chase Jan. 1.

Items: H. C. Ferren has leased the Opera House for next year and will enter upon his duties immediately. He intends to give only first-class attractions.—The Rochester Daily Herald, Dec. 22d, says, "The New York Mirror is the best dramatic paper issued."—Skiff and Gaylord's Minstrels have canceled date.

AUBURN.

Academy of Music (E. J. Matson, manager): Gilmore and Miack Humpty Dumpty comb. to good house, 20th. Kate Claxton and co. in the Two Orphans to a packed house, 22d. Coming: Ruby Milton English Comedy co. in Blow for Blow, 25th; Baker and Farron, 29th; Annie Ward Tiffany comb., Jan. 1; Frederick Paulding, 3d.

UTICA.

Opera House (John Abercrombie, manager): A big matinee house greeted Kate Claxton here, 25th, in the Two Orphans, and a great crowd in the evening when The Snow Flower was presented. Mrs. H. E. H. Carter's co. in Flotow's Opera of Martha, 29th; M. B. Curtis in Sam'l of Posen, or the Commercial Drummer, 30th, 31st. Halleck's French Opera co. Jan. 1.

ELMIRA.

Opera House (W. E. Bardwell, manager): Aldrich and Parsloe, with My Partner, played 17th. May Roberts' Sterling co. 25th, and matinee, to paying business. Booked: Haverly's Widow Bedott Comedy co. 27th, and week.

YONKERS.

Washburn Hall (J. W. Alexander, manager): Hyer Sisters in Out of Bondage, 25th and 27th, to large audiences; good show. Booked: Charley Shay's co. on 28th; George Holland in Our Gentlemen Friends on 29th.

BINGHAMTON.

Academy (A. D. Turner, manager): Thomas W. Keene, 22d, in Richard III., to a large and intelligent audience. Henrietta Vaders, as Queen Elizabeth, is deserving of especial mention. The Original Alabama Minstrels, 25th, to standing room only.

BROOKPORT.

Ward's Opera House (G. R. Ward, manager): Mr. and Mrs. Henry Osborne appeared 18th and 20th to fair business. Coming: 30th, Gilmore's Humpty Dumpty.

ONEIDA.

Devereaux Ruby Milton's Comedy co. in Blow for Blow played before about fifty people. Show the very poorest of the season.

OWEGO.

Prof. Caldwell gave mesmeric entertainments, 24th and 25th.

New Jersey.

NEWARK.

Park Theatre: Lester Wallace in Ours, to immense houses, 24th and 25th. Booked: Alice Harrison in Photos, 6th, 7th and 8th.

Grand Opera House: Rial & Draper co. give Uncle Tom's Cabin and Our Boarding House, 24th and week. The Christmas performance was a great draw. Booked: Du-rre & Benedict's Minstrels, 7th; Otto, 13th; Hermann, 14th and 15th.

Newark Opera House: Maseppa, Olio, Ella Wesner, Prof. Neil Smith, Elise Kruger, Frank Ashton and Sam Holdsworth, 27th, and week.

Mulberry Street Theatre: Robinson Crusoe Variety, Carrie Lewis, J. C. Harrington, Hahn and Kash, J. F. Marvin, May Arnot, Lottie Elliott, Verona Carroll, The Delinquent, Effie De Rocke and Rickert Bros, 27th, and week.

NEW BRUNSWICK.

Opera House: Rial & Draper's Uncle Tom's Cabin 15th and 19th, with Siberian bloodhounds. Good performance, excellent business. Haverly's Genuine Colored Minstrels 23d. The largest house of the season. Booked: 29th, Arbuckle Concert co.; 31st, Hyde & Behman's Comedy co.; Jan. 9, Aldrich and Parsloe, My Partner; 12th, Buffalo Bill.

Items: J. H. Laine, agent for Nick Roberts' Humpty Dumpty, in town on a visit to his family, reports business good.—D. B. Hodges, in advance of Haverly's Colored Minstrels, returned to help H. Speer, treasurer, Bishop manager, being in Philadelphia sick.

TRENTON.

Taylor Opera House (John Taylor, manager): Leavitt's Vaudeville and Specialty co. 25th, matinee and evening. Business large. Performance gave satisfaction. Coming: Jan. 1, Hyde and Behman Comedy co.; 3d, Messrs. Aldrich and Parsloe in My Partner.

Items: Manager Miller, of Grand Opera House, Reading, Pa., has established an amusement circuit which includes Trenton. E. D. Lanman is his representative.—Hugh Fay travels as a dramatic star next season. Most of his time is now filled in the principal cities.

JERSEY CITY.

Academy of Music (G. W. Hooper, manager): Haverly's Colored Minstrels 20th, 21st and 22d, to good business, followed by Only a Farmer's Daughter, with a fine cast, for balance of week, giving good satisfaction and a fine entertainment. This week opens with Wilhelm and Sternberg in concert.

Nebraska.

LINCOLN.

Opera House (Ed A. Church, manager): The Florence Hubert comb. opened 20th for week, with M'iss. Miss Multon was given 21st; Fanchon the Cricket 22d; Colleen Bawn 23d.

Items: On account of the inebriate condition of John Dillon, the star of Gulick and Blaisdell's Attraction No. 1, his dates (27th and 28th) will be filled by Attraction No. 4.—An Arabian Night, with Roland Reed and Alice Hastings.—Hawke's Opera House, at Nebraska City, will be occupied on the 31st and Jan. 1 and matinee by Forbes' Dramatic comb.

OMAHA.

Academy (S. F. Menlio, manager): Frank Mayo 17th and 18th. The business was fair and the performances satisfactory, but the star's support was simply wretched. An

Arabian Night (Gulick and Blaisdell's No. 4) 24th and 25th.

Ohio.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor): Frank Comstock, business manager: The Galley Slave co. proved an enjoyable surprise 24th and 15th. Gussie DeForrest has improved greatly since supporting Maggie Mitchell two seasons ago, and now acts Cicely Blaine most acceptably. Mme. Majeroni's Francesco is good, so is Frank Evans' Sidney Norcott. Thomas Burns is the same jolly old Franklin Pitts, while Junius Brutus Booth is excellent as Dr. Oliphant. Coming: Goodwin's Frohiques 27th, 28th; Criterion Comedy co. 31st; All the Rage, Jan. 3; Boston Ideal Opera co. 6th and 7th.

Grand Opera House (Col. Theodore Morris, manager): Rose Eyttinge, Cyril Searle and an inferior co. presented Rose Michel, Led Astray and Macbeth, 23d to 25th to only fair houses. Harry Seymour, formerly manager of the old Athenaeum Varieties, is with the co. as stage manager. Coming: The Palestine Arabs, 27th to 29th; Mrs. Scott Siddons, 31st; Jarrett's Cinderella, Jan. 5, 6; Haverly's Mastodons, 8th.

SPRINGFIELD.

Black's Opera House (A. C. Black, proprietor): Tyner and Comstock, managers: Damon and Pythias, to a big house, 20th, Dan Hanchet and Miss Teal taking the leading characters. Support fair. Rose Eyttinge and co. 23d, in Rose Michel, to a fair audience. The play was handsomely presented and well received. Nellie Brown, in Dramatic Readings, to a crowded house, 23d. Ida May's Female Minstrels and Folly co., to a big house, 25th. Good show. Coming: Criterion Comedy co., in Freaks, 27th; Nat Goodwin's Hobbies 29th; All the Rage Jan. 6; Mrs. Laura E. Dainty, in Select Readings, 11th; Mary A. Livermore 14th; Ideal Colored Musical comb. 24th.

Item: The following agents were in town the past week: T. Brown, representing Redpath's Lyceum; Archie McKenzie, agent Goodwin's Frohiques; R. Archer, business manager Mrs. Scott-Siddons; agent May Fiske Blondes.—R. Grau, the advance for the Criterion co., is a gentleman in every respect and a firm friend of Tim Mirror.—The Christmas number was highly spoken of by all who were lucky enough to get it, the supply being sold out in a short time.

CLEVELAND.

Opera House (L. G. Hanna, manager): Pirates of Penzance drew moderately well Christmas week. The co. contains some well-known artists, among whom Carrie Burton, Eugene Clarke, J. J. Benita, A. W. F. McCollin are the most prominent. The chorus is not large, but well drilled. This week the Galley Slave will be presented with new and elaborate scenery by C. T. Popeye. Jan. 30, Thomas Keene.

Academy of Music (John A. Ellsler, manager): Felix and Eva Vincent appeared last week in Lushavogue, Miss Moulton and Old Phil's Birthday, to rather small houses. The Agnes Leonard comb. 27th, 28th and 29th, in Woman's Faith. C. L. Davis balance of week.

Comique (B. C. Hart, manager): Extra attractions are advertised for holiday week.—Manager Hart was presented Christmas day with a handsome gold headed cane.

PORTSMOUTH.

Opera House (John Wilhelm, proprietor): John T. Raymond as Col. Sellers 24th. Booked: Rial's Humpty Dumpty co. Jan. 30. Rice's Evangeline co. changed date to Feb. 19.

Item: The Palestine Arabs, who were to appear at Wilhelm's Opera House in this city 23d, were snow-bound at Stanton, W. Va., and did not arrive until Christmas evening, and gave a first-class performance to a crowded house.

CANTON.

Opera House (Louis Schaefer, proprietor): Barlow, Wilson, Primrose & West's Minstrels, Monday 20th, to a crowded house. Campbell's Galley Slave, 21st; business fair. John A. Stevens comb., 23d; business good. Agnes Leonard, 25th, to a very large audience. Coming: Charles Davis, 29th; All the Rage comb. Jan. 1.

Academy of Music (W. G. Robinson, manager): John A. Stevens in Unknown, to a very large house. Entertainment very fine. Coming: Agnes Leonard in Woman's Faith, 30th; All the Rage, 31st; Haverly's Widow Bedott, Jan. 1.

RAYVENNA.

Reed's Opera House (C. A. & G. P. Reed, managers): Skiff & Gaylord's Minstrels, booked for Jan. 8, have cancelled. Prof. Teel, Magician and Ventriloquist, 27th, 28th and 29th.

Pennsylvania.

PITTSBURGH.

Opera House (John A. Ellsler, manager): Charles L. Davis drew only fair houses the past week. Tony Demer's Pantomime troupe open a week's engagement 12th in Humpty Dumpty. Hermann Jan. 3.

Library Hall (W. W. Fullwood, manager): Salsbury's Troubadours closed a successful week's engagement 25th, and were as pleasing as ever. Denman Thompson opens 27th for the week in Joshua Whitcomb.

Fifth Avenue Lyceum (John A. Ellsler, manager): Colonel J. Franklin Warner's Speculation opened at this house five nights the past week, closing 25th. As a speculation, it fell far short. The variety part of the programme was very fair. This week the Tom Thumb party fill the house.

Williams' Academy (H. W. Williams, manager): The past week business has been uniformly large. The new faces opening 27th are Irwin Sisters, Willie Mulenberg, Rosa Blair, Ida Rosa, Maggie Murray, Mamie Forest, Lizzie Richmond, Lotta Russell, Penman, Welsh and Harris. Tivoli Garden (Wm. F. Stuetz, manager): Co. uncanceled; doing fair business. Vierheller's Garden (Henry Vierheller, manager): A fair variety bill was offered the past week to good business.

Items: Manager Fullwood states that the receipts of Christmas afternoon and evening aggregated \$1,700.—The receipts at the Opera House amounted to nearly \$1,200.—Manager Williams, of the Academy, has received a testimonial from his friends.—Baird's New Orleans Minstrels were at the Bridgewater, Pa., Opera House 20th, to good business.—Agnes Leonard played at New Brighton 18th, to fair business.—Frank S. Chanfrau and co. passed through the city 23d, en route West.

ALLENSTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Robson and Crane as the Two Dromos, in Comedy of Errors, 20th, to best playing house of the season. Performance gave the best of satisfaction. J. W. Sanford's Humpty Dumpty, 24th, to good business, and giving a good show. Kate Thayer and the Spanish Students, 25th, under Manager

Mishler, to a large and refined audience. This is an excellent co.; gave a first-class performance. Mr. and Mrs. G. S. Knight in Otto, Our Cousin German, under Mishler, come 28th. G. M. Miller's Two Orphan co., in place of Uncle Tom's Cabin, 29th. Gus Williams in Our German Senator, under Mishler, Jan. 6. Baird's New Orleans Minstrels, 7th. J. H. Keane as Rip Van Winkle, 8th.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): The Favorites, under management of C. R. Gardner, played to good business 22d. Rose Eyttinge cancelled her dates by telegraph, much to the disappointment of the managers.

Gem Theatre (W. J. Cain, proprietor): C. H. McDonald, business manager: New arrivals 27th: Morris and Fields, Miss Flora Moore, Huber and Allene, Retlaw and Alton, Miss Ada Burnett. Kelley and Haley were retained. Prof. Reynolds drew big houses to the Gem during the week. He is a fine performer.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Favorites in Long Branch 16th; Leavitt's Vaudeville and Specialty co. 31st; Robson and Crane in Shards and Flats 25th; immense business. Booked: Mrs. G. C. Howard, the original Topsy, in Uncle Tom's Cabin, 27th; Thomas W. Keene in Richard III., 31st; Salsbury's Troubadours Jan. 1; Gus Williams' German Senator 3d.

Items: Alice Oates was unable to appear with The Favorites.—Minnie Kent, while going through the hoop-bell exercise with The Favorites, sustained a slight sprain of the ankle and left the stage.—Every seat for Sharpe and Flats was sold three days in advance of the play.

READING.

Grand Opera House (George M. Miller, manager): Prof. Harts and a good specialty co., 20th, week, including matinee Christmas afternoon, to fair business. The performance was very good throughout. Booked: Salsbury's Troubadours, 31st, Jan. on the Rail co.; Jan. 1, Union Square Comedy co.; 8th, Remenyi Concert co.

Academy of Music (John D. Mishler, manager): Haverly's Widow Bedott, 21st, Robson and Crane, 23d. Sanford's Pantomime first night and Pinafore Christmas matinee and evening, giving general satisfaction. request Pinafore will be reproduced and billed: 31st, Haverly's Widow Bedott co.; 1st, Mrs. Scott-Siddons, Jan. 10; All the Rage, 13th; Joseph Jefferson in Our Rivals, 16th.

ELIZ.

Park Opera House (Wm. J. Bell, manager): The Favorites in Long Branch 22d, to fair business. Individual pieces of Alice Oates from appearing. Her short notice, and gave general satisfaction. Barlow, Wilson, Primrose & West's Minstrels followed 23d, to an 8000 house. All the Rage 29th; M. B. Curtis in Sam'l of Posen, Jan. 1; John B. Gough 3d.

NEADVILLE.

Opera House (H. M. Richmond, manager): Warner's Baby Opera co. gave three performances 24th and 25th, playing Pinafore first night and Pinafore Christmas matinee and evening, giving general satisfaction. request Pinafore will be reproduced and billed: 31st, Haverly's Widow Bedott co.; 1st, Mrs. Scott-Siddons, Jan. 10; All the Rage, 13th; Joseph Jefferson in Our Rivals, 16th.

FIFITON.

Music Hall (J. R. Elmer, manager): Kate Thayer's Concert co. and Spanish Minstrels to slim house, 23d; good co. Leavitt's Pantomime to large house, 24th. Thomas W. Keene in Richard III., Salsbury's Troubadours, 31st. All the Rage Comedy co., Jan. 1; Gus Williams, 2nd. Orphan's comb., 7th.

RENNANDON.

The opening of the new Academy in this place (S. J. Ferguson, manager), was a complete success, the house being packed each night, 23d, 24th and 25th. Wood's Dramatic co. is the best that have visited our place this season. They return in the near future. Nothing booked for the week.

NEW YORK MIRROR

FOUNDED IN 1852 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

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NEW YORK, JANUARY 1, 1881.

Mirror Letter-List.

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The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

A Happy New Year.

The year that has just closed has been one of extraordinary progress and prosperity for the profession. The boom in all other kinds of business was a long while in reaching the theatres; but it came at last, beginning in the provinces and finally blessing the metropolis. Never before have there been so many professionals employed; never has the average of salaries been so high; never have so many theatres been open; never has the average of attendance been so large. The theatrical season, which was formerly eight months, and then extended to seven, has now been increased to ten months; and practically will hereafter be the year round; for the opening of the American stars, plays and comedies will enable the managers to send them back again, with a profit, in the winter of the Knights, Florence and the visit of Bernhardt to

this country, the experiment of Salvini with his American company, and the crusade of THE MIRROR which saved the profession from the disgrace and disaster threatened by the Passion Play. During the year many new theatres have been built throughout the country, and the most wonderful theatre in the world has been successfully established in New York. The longest previous theatrical run in America has been eclipsed during the past year by Mr. Steele Mackaye's Hazel Kirke. Besides crowning the edifice of the fame of Edwin Booth by his London success, we have discovered a legitimate successor to Forrest in John McCullough. We have sent Modjeska back to Europe to outlive Bernhardt. For the first time, we have exported as many good actors as we have imported. For the first time, we have begun to teach England how to write popular plays.

The year that has been so generous to the profession has been not less liberal to THE MIRROR, the organ of the profession. We turn over a new leaf on this first of January with the consciousness that there is nothing in our record which we could wish to blot. Our circulation has increased three-fold; our new price, which has been cheerfully accepted by all our readers, without exception, gives us a goodly profit with which to still further improve our paper; our New Year's number is only an earnest of the excellence which we are resolved to maintain in future. We can look back upon victories, important not only to us but to the whole profession, which prove that our influence has enlarged as widely as our circulation. Two years ago we found the profession suffering from the scandals of a vile and impudent journal, owned by blackmailers and edited by a blackguard; but we have freed the theatres from this pest, driven all connected with it outside the charmed circle of the profession and handed them over to indictments and arrests. We have recently preserved the profession from open war with the theatres and have instituted that harmony between the Church and Stage which has often been predicted but is now for the first time a reality. During the past few months the public have seen clergymen contributing to our pages, praising the theatres from their pulpits and even investing their capital in theatrical enterprises. In the same period, professionals have secured a social distinction hitherto denied them, and the business of an actor is now everywhere regarded as equal in honor, in stability and in profits to any other avocation or profession. It is no longer a mere phrase to describe actresses and actors as ladies and gentlemen—they are accepted as such in every part of the civilized world. We are grateful that a share of the good which has accomplished this reform belongs to THE MIRROR and that the regenerated profession has found in this paper a representative universally praised for the qualities which other so-called dramatic journals have hitherto signally lacked.

We wish all our readers, in and out of the profession, a Happy New Year, and we assure them that the indications are that it will be very happy. After the holidays we shall have at least four months of capital business. In March the new President will be peacefully inaugurated and a new era of prosperity will open for the entire country. The South, which already begins to feel the revivification of peace, will be as profitable to professionals as the North and West before the end of the Happy New Year. The provinces, accustomed to the best of everything professionally, are beginning to send back to the metropolis new plays and players, instead of being entirely dependent upon the supplies from the leading cities. Three new theatres and a new opera house will be built in New York during the Happy New Year, and this fact proves that the profession need fear no reaction from the present high salaries and long, steady engagements. The American dramatists, who have had a very fine time of it in 1880, will come still further to the front in 1881, and by this date next year we hope to chronicle the triumphs of an American Sardou, Dumas, D'Ennery and Augier, if not of an American Shakespeare. We shall import the best talent of the English stage in the Happy New Year and we shall be able to compare the Kendals, Irving and the Bancrofts with our own favorites and our French, German and Italian visitors. The doctrine which we have so constantly preached, that New York is sure to have the best performances in the world because it pays for them more liberally than any other metropolis, is now becoming evident to the dullest observer, and will be still more strongly exemplified during 1881. Our managers greet the Happy New Year with full hearts, full hands and full houses, and we confidently predict that they will have still better cause for gratitude before the year is over.

The Internationality of Bartley Campbell.

Just before My Geraldine was produced at the Standard, we happened to read the

report of an interview with Bartley Campbell, printed in a Cincinnati paper, in which Mr. Campbell declared that he was of Irish descent, and, consequently, quite capable of writing an Irish play. The Spirit, quick to take a joke or make one, must have encountered the same interviewer; for it forthwith rechristened our native American dramatist Barney Campbell, and now speaks of him by this new name. Mr. Campbell was right, however, in attempting to establish his Irish nationality before bringing out an Irish play. It is a singular fact that nobody but an Irishman can write a successful Irish drama, although an Irishman has shown himself able to write successful English plays, French plays and American plays. The two standard comedies of the English stage, *She Stoops to Conquer* and *The School for Scandal*, were written by Irishmen. The best adaptations from the French, the German, the Italian and the Spanish have been made by Irishmen. The best American plays—by which we mean plays written in America upon American subjects—are the work of Irishmen, or of Americans with an Irish ancestry similar to that claimed by Bartley, or Barney, Campbell. Instead of laughing at the Cincinnati interview, therefore, as we were at first inclined to do, we found, upon reflection, that Mr. Campbell had hit upon a great international principle of playwrighting.

Of course, it would be very difficult, if not absurd, to attempt to identify the nationality of a dramatist from his plays. For example, Bartley, or Barney, Campbell, might appear from *My Geraldine* to be an Irishman. One might suppose him to be born within the sound of those bells of Shannon that sound so grand on the distant waters of the river Lee. The number of different varieties of the brogue which he (or his company) have managed to crowd into *My Geraldine* show that he knows every province of Ireland thoroughly and has its patois at his tongue's end. If he had been cradled in one of the Round Towers and nursed upon potheen, he could not have had more Irishisms in his new play. But, unfortunately, the same line of argument would make Bartley Campbell an Italian and change his name to Bartolo Campobello when we judged him by his *Galley Slave*. As we listen to that play we can see the young Bartolo swallowing his macaroni on the banks of the Arno or firing his youthful imagination with the ruins of Rome. But if this were his origin, then he must have been brought to this country while still a lad; for as we study *My Partner* it is evident that Bartley was an old Forty-Niner and had a ranch somewhere about Mt. Shasta. He was clearly known then as "Old Bart the Bar-trapper," and learned all his mining slang and Digger Indian vocabulary by actual association with the early settlers at the Golden Gate. And yet such a history seems hardly possible when we witness his *Fairfax*. From that we should judge that he had been raised on some plantation along the Tombigbee River, and had been known for years as Massa Campbell before he undertook to dramatize Southern life. And how, by any reasonable allowance for age and fast traveling, can we reconcile the Irish Campbell, the Italian Campbell, the California Campbell and the Massa Campbell of these various plays with the gay and gallant Campbell, the butterfly of fashion and the Squire of Dames, who penned that Long Branch idyl, once known as *Peril* and now entitled *Matrimony*?

We are not laughing at Mr. Bartley Campbell. This argumentum ad ridiculum has a serious purpose. We find in that quality which we have called the internationality of Mr. Bartley Campbell one of the strongest reasons for believing that America will yet produce the greatest dramatists and the greatest plays that the world has ever seen. Irishmen write plays in any language, in any country, on any topics, because, being naturally impressionable, they take their coloring from their surroundings and are able to adapt their imaginations to any set of circumstances, real or imaginary. The American dramatists have not only this Irish impressionability, but they belong to a composite nationality which gives them a universality of sentiment and sympathy unknown to the ancient Greeks and Romans, and to the French, who are the modern Greeks, and the Germans, who are the modern Romans. An American dramatist, therefore, can write like an Irishman, an Italian, a Californian, an Englishman and a Southerner because his individuality is made up of portions of all these diverse nationalities, and he can be all of them by turns as his subjects demand. This many-sidedness, which the German critics declare to be the characteristic of Shakespeare, is an attribute of genius; but we are not discussing genius in its relations to the drama; we confine our investigation to talent, which lacks the phenomenal variety of genius, but which is much more practically useful in dramatic writing. Genius may be born anywhere and knows everything intuitively—that is to say, by inspiration; but the many-sided-

ness which genius claims as a birthright, talent may acquire through circumstances; and we hold that the circumstance of being an American, a native of a composite nationality, living a cosmopolitan life, is more favorable to the development of dramatic talent than has hitherto been conceded by philosophers. Thus, behind the badinage as to the internationality of Bartley Campbell, there is what De Fontaine would call a great thought, but which we should describe more accurately as a great truth, viz.: that his transmutations in writing his different plays indicate that the great dramatists of the future will be Americans, and that he is one of the pioneers, not of California, but of an epoch.

W. E. Sheridan.

W. E. Sheridan, whose portrait adorns our first page, is a fine actor of legitimate parts, and has achieved for himself an enviable reputation. His recent appearance in San Francisco was attended with great success, and lively interest was excited by his personation of Louis XI., which he played on the opening night. Mr. Sheridan has a liking for Shakespearean plays, and in these he is seen to advantage. His engagement at Baldwin's started the house on a career of prosperity for the season. He played in the Pacific coast Louis XI., Rover, in *Wild Oats*, Luke Fielding, in the *Willow Copse*, and Claude Melnotte, besides a number of other characters of a widely diverse description. He is a fine, robust actor, and we wish there were more like him.

On Their Way Up the River.

The editor of an infamous dramatic paper, one Byrne, has been arrested by Bartley Campbell for criminal libel, and will be tried at the Jefferson Market Police Court Thursday, at 3 p. m.

The American News Company has been notified that they will be held legally responsible by Mr. Campbell for publishing another issue of the sheet that contains any statement concerning himself which may be defined as libelous.

Mrs. A. R. Cazauban has sent the News Company a similar notification. The indications are that this blackguard vagabond will be brought to justice, and his foul publication suppressed.

THE MIRROR exposed him first to the profession that he subsisted upon, and THE MIRROR will be the first to chronicle his complete annihilation. We have scotched him and his blackmailing accomplices until they are quite harmless to the profession. The law comes next with the claim that it has against all criminal transgressors.

We have made THE MIRROR respectable, pure, and elevated in tone and conduct, and we have the proud consciousness of realizing that the good, reputable, and noble of the profession have gathered beneath our standard.

The following extracts from two esteemed Chicago contemporaries teach an example that should be emulated by every man and woman who is subjected to treatment similar to that of Mr. Henderson of *The Tribune*.

(Chicago Inter-Ocean.)

Three or four years ago a dramatic weekly paper made its appearance in New York. It was well edited, was attractive in make-up, and soon made friends of professional people. Generally well received by journalists interested in the art of which the paper assumed to be an exponent, the new publication shortly secured good standing and success. Once fairly established, the character of its editor began to show somewhat differently. The tone of the paper changed. Some peculiarly severe articles appeared. Among the first departures were attacks upon Mr. A. R. Cazauban and Miss Clara Morris. Gradually the objects of assault multiplied, until finally the sheet seemed only devoted to scurrilous abuse and blackmail. The most audacious villipending, the foulest aspersions, the most indecent imputations, were cast upon people who declined to be subservient to the influence or dictates of the unscrupulous editor. To such an extent were urged the defamations and probably extortions by which the paper gained subsistence that they became undeniable, and certain of these assaults had recourse to legal proceedings. Perjury, shifted responsibility, and a lack of substantiality of those in the foreground of management rendered all attempts at redress of this kind ineffectual. The only satisfaction obtained by one gentleman was to have the editor placed "on the limits." It became so that every reputable person whose independence bade them defy attack withdrew their support from the sheet, and now it is patronized by only those who delight to see others abused and maligned, or who are themselves trembling in fear of being brought under the lawless bastinado. It has long been a question with victims of this pseudo-journalistic pirate how to stop the feculent flow of vile slanders slushing over them. Ordinary methods were unavailing, and no one seemed to have the hardihood to shoot down the man with whom no social relation was sacred. Among the most indecently and unreasonably assailed was Mr. David Henderson, of this city. Article after article, the most outrageously libelous, appeared against him, the effect of which was to do him great injury here and elsewhere. Aware that it would be an idle expedient to institute any sort of suit against the gang publishing the paper, Mr. Henderson at first let the attacks pass unnoticed. They finally became so exasperating that he laid the matter before two prominent lawyers of this city. They advised him to proceed under the statutes of the United States, and State as well, in such cases providing for the punishment of those who circulate the libel. It was decided thereupon to institute proceedings for criminal libel against the Western and American News Companies, the circulators of the paper. Being unwilling to act against gentlemen who were wholly innocent of any intention to do a grave wrong, and who doubtless knew little or nothing of the contents of the sheet in question, Mr. Henderson and counsel visited Mr. John R. Walsh, manager

of the Western News Company, and laid the matter before him. When the articles were shown him he was surprised. He knew nothing of the character of the paper. He at once declared his profits from the circulation of the sheet were altogether too small for him to take any risk on such articles as those. He informed the gentlemen that he would see to it that no further offenses were given, or he would decline to handle the paper. He also wrote the state of affairs to the manager of the American News Company, who will act with Mr. Walsh in this matter. If these two news companies decline to handle the paper the result would be, practically, its suppression. The example set is one worth following. If the innumerable people who are continually being annoyed or vilified by this money-extorting clique would act accordingly, this New York vampire can be restricted within the bounds of comparative decency or blotted out of existence.

(Chicago Daily Telegraph.)

Theatrical circles were considerably agitated last evening over the action of Mr. David Henderson, dramatic critic of the *Tribune*, in regard to the New York Mirror. This paper has for the past year been hurling abuse at any and every one, and made itself such a source of nuisance to the journalistic and theatrical profession that a number of suits for libel were instigated against it, but all to no effect, as the real publisher could not at any time be found. Who he is has long been a conundrum which none have been able to solve. This led Mr. Henderson to follow the advice of the most eminent legal talent, which terminated yesterday in an interview with Mr. John R. Walsh, President of the Western News Company, in whose hands the entire circulation of the paper rests. Mr. Walsh was threatened with being brought before the Grand Jury on the charge of criminal libel. The gentleman immediately telegraphed to New York to have the distribution stopped until the editions of the sheet were examined.

This step by the Western News Company is looked upon as a wise one generally, as the money made by the company in circulating the paper would not commence to pay lawyers' fees if the case went into the courts.

The paper is regarded by the theatrical profession in the light of a blackmailing sheet, and especially the Chicago department, which is supposed to be conducted by a man named Hall, a tobacco peddler by occupation. Inasmuch as the entire circulation of the sheet rests in the hands of the Western and American News Companies, the Presidents of both have agreed to stop handling it unless it becomes a less abusive sheet. This will effectually crush it out of existence or compel it to become a respectable journal.

PERSONAL.

WALLACK.—Lester Wallack is quite seriously ill.

HOEY.—George Hoey has been in town several days.

ANDERSON.—Mary Anderson expects to play in London within a year.

TEARLE.—Osmund Tearle does a capital piece of acting in *Forget-Me-Not*.

EYRE.—Gerald Eyre's brother, Wilmot, will probably become a member of Wallack's company.

HARDIE.—James Hardie has been suffering from illness for the past two weeks, but has continued playing with the Child of State Combination.

DIFERENCE.—Robson and Crane never played to more than \$500 at Abbey's Park Theatre. Their opening house at the Stand and recently was over \$8,000.

ELTON.—William Elton has made himself an immense favorite with the Wallack audiences. He is under a three years' engagement with Mr. Wallack.

WARD.—The latest rumor is that Miss Ward has made a compromise with Wallack, and that she may take Rose Coghlan's place in the cast of *Forget-Me-Not*. If this is true, wonders have not ceased.

SALVINI.—Salvini was amiss in opening his Brooklyn engagement with *Morte Civile* instead of *Othello*. Empty benches was the result. The tragedian returns to Booth's January 31 (the original date), for two weeks.

TALMAGE.—If Tiddlywit makes any more faces at Sarah B. she'll make it hotter for him than did the Presbytery. Sarah is about to declare war upon the clergy—probably her very latest advertising dodge.

CLARKE.—Annie Clarke was a constant attendant at the Bernhardt performances in Boston, and had the satisfaction of knowing that her own performance of *Camille* did not suffer by comparison with that of the French star.

DAVENPORT.—Fanny Davenport's tour through the South is one of continued success. She has, by industrious pruning and altering, made *An American Girl* quite an attractive play.

ALDRICH.—Louis Aldrich was in town Monday night, having been subpoenaed as a witness in the Campbell libel suit. He suffers still from the accident to his leg, and would be capably fitted now, as he says, to play the Parson in the last act of *The Danites*.

SHEA.—Tom Shea, Robson and Crane's agent, stopped in to see us Wednesday morning. He reports business immense. The comedians opened in Washington Monday night to a packed house.

CAMPBELL.—Bartley Campbell jumped out of bed one night, pulled on his trousers and pulled the quick change scene in pasted-on that has evoked much admiration in *My Geraldine* at the Standard.

BERNARD.—O. G. Bernard, agent of the traveling Hazel Kirke company, writes: "You may not believe it, but our business is better, in proportion, than Bernhardt's."

PICTURE.—A Fair in aid of St. Vincent's Hospital is being held at the Twenty-second Regiment Armory, where a life-size painting is to be voted to the most popular manager of a New York theatre.



"The play's the thing."—HAMLET.

Olivette, produced at the Bijou Opera House, Christmas day, proved a charming little comic opera. The music is by Andran, the English libretto by Farnie. Both are capital. The score contains many pleasing numbers adapted to popular taste; a waltz-song, a love ballad, and several of the choruses being particularly melodious and delightful. The libretto is funny, and is written in the happiest vein of England's best burlesque writer. The costuming and scenic effects are full of color and beauty.

The argument of Olivette is as follows: In the first act the people of the village of Perpignan are excited over the approaching marriage of the Seneschal's only daughter, Olivette, with an old sea captain, De Merimac. The young lady has just arrived from a convent, where she had fallen in love with a young officer, Valentine, nephew of De Merimac. The young Countess of Roussillon has, however, fallen in love herself with the young soldier, and comes to Perpignan to see him. In the house of the Seneschal the Countess has her solitude invaded by Valentine, who believes he is climbing the balcony of Olivette. Meanwhile the uncle, whose suit does not prosper with Olivette, writes the Countess a letter demanding the young lady's hand. Valentine contrives to pass himself off for the real De Merimac, and accordingly marries Olivette at the request of the Countess.

The second act opens with a ball given by the Countess in honor of the wedding, and Valentine finds that he has to personate not only his uncle but himself, by constant change of dress. The real De Merimac returns, and is greeted by everybody as the happy bridegroom. Finally his perplexity is resolved by the appearance of Valentine as the old man, and the result of the explanation is that De Merimac resolves to take the bride that Valentine has married in his name. A conspiracy is formed, and Olivette gets rid for the moment of her elderly bridegroom. The love of the Countess for Valentine upsets the calculations of Olivette, for the sovereign lady of Roussillon announces her intention of marrying the royal soldier who had quelled the conspiracy. As a last resource Valentine, at the instigation of Olivette, joins the plot, and the Countess is ordered to be sent out of the kingdom.

The third and last act describes the partial success of the plot and the imprisonment of the Countess on the Cormorant, the ship commanded by De Merimac. Valentine and her husband, disguised as sailors, seek a vessel to take them away. Valentine is detected and seized. Olivette manages to set the Countess free and assume her dress, her own place being taken by her maid, Valentine, whom the near-sighted Duke courts. De Merimac returns and is horrified to hear the Duke tell Valentine of his courtship of Olivette. Both nephew and uncle disown the bride until the return of the Countess and the unveiling of Olivette. Valentine at last is united to Olivette, the Countess accepts the Duke des Iles, and De Merimac is advised to follow the example of the Doge of Venice and "marry the sea."

This story, it will be noted, is made up of the usual jumbings and blunders that characterize the plot of every French light opera. But the subject is admirably treated, and forms a pleasing thread on which to string the pretty music that forms the chief attraction. John Howson overexaggerated the part of Captain de Merimac, and was funny only at long intervals. J. C. Armand did not do all that was possible in the mimetic line as Valentine, but he sang his music with spirit and effect. James Barton is a stick of the most wooden character. Added to this, he cannot sing. Was it therefore owing to the fact that he is part owner and part manager of the company that he was cast for the important role of the Duke des Iles? Digby Bell appeared excellently as Conquidiot. Catherine Lewis scored a hit as Olivette. She has the true spirit of an opera bouffist, but she should do away with an affected semi-French pronunciation, which is not natural, and cast aside a baby-manner. Hetty Tracy and Marie Jansen sang two roles capably.

The opera was beautifully mounted and gorgeously costumed. It deserves to have a lasting popularity.

Last Thursday night a large house greeted Mary Anderson, at the Fifth Avenue, as Julia in the Hunchback. It is perhaps the most creditable performance she has given during her present engagement. Personally she is fitted to the character, and she has the right conception of its requirements. Unfortunately, the remembrance of Neilson's beautiful rendition of this role is not yet effaced, and Mary Anderson suffers by the comparison. Nothing that she does can be satisfactory until the grave faults into which she has fallen, and which we have previously had occasion to point out, are remedied. It is quite true that when Miss Anderson rants the public applauds, but it must be a humiliating reflection to realize that her popularity and success is due, not to her own merits, but to the ignorance of what constitutes good acting in the class of people who pay their dollars to worship at her shrine. If it is

right to prostitute a noble art by simply reducing it to the level of a money grab-bag we have nothing to say. The voice, presence, power, that Mary Anderson possesses, surely might be employed to the attainment of legitimately grand results, but until she realizes her artistic, or rather inartistic errors, turns over a new leaf, and builds a firm foundation for herself, her position as a star of the first magnitude must be very unstable. Her Julia is at times most effective, but it is neither a smooth nor consistent performance. The company generally did better work than we had reason to expect from their previous exhibitions. Atkins Lawrence made a good Clifford; J. McDonald pleased the audience with his Modus, and Emma Madem made a lively Helen. Milnes Levick as Walter, offended the auricular organs of his listeners. His elocution could be better appreciated out in the lobby than in the auditorium. The scenery was good. The orchestra at the Fifth Avenue, under Bowron, ranks with the best in the city.

Monday night Fazio was the attraction, and another large audience was in attendance. Dean Millman's tragedy is a dreary old customer, that is little known to theatre-goers of the present day. Miss Anderson played the Italian wife, Bianca, with earnestness and feeling. The tendencies of exaggeration which she has acquired precluded the performance, however, to a large extent. The scene with Aldabella in the fourth act was well done, and elicited genuine approbation. The general impression of the impersonation was favorable, showing the possibilities possessed by the fair actress to do something great, did she but once get on the right track. Atkins Lawrence in the title role was earnest, painstaking and effective. Robert L. Downing was a decidedly provincial Duke. His contrived methods are entirely too good to be wasted on the little town of New York. Emma Madem was conventional to a degree as Aldabella. Joseph Anderson (a brother of the star) has demonstrated capably that he cannot act in the various parts that have been assigned him during this engagement. He dressed Falsetto handsomely. This is the only praise we can conscientiously award him. Wednesday night Evadne was to be repeated; Thursday, The Hunchback; Friday and Saturday nights Love, or Countess and Serf, and Saturday afternoon the Lady of Lyons. Next week, a revival of Talfourd's tragedy, Ion, will take place. Miss Anderson will appear in the title role for the first time in New York.

Uncle Tom's Cabin can scarcely attract by its novelty, but whatever may be the secret of its popularity, it is certain that there is always a public glad to witness the saucy doings of Topsy, the pathetic pleadings of Eva, and the manly defiance of Uncle Tom, when threatened by the blood-thirsty Legree. In Rial and Draper's version, now being played at the Academy of Music, there is much of interest. The scenery is good, and the specialties introduced are amusing. The perilous ascent of George Harris, the escape of Eliza, the death of Tom and Eva, the Negro melodies, the race with the hounds, and the shining gates of the New Jerusalem in a blaze of colored fire as a final scene, make up a pleasant entertainment. The characters of Legree, Phineas Fletcher and Marks the lawyer, are well played, and old Marks is great in his pistol business. Rial and Draper may be sure of crowded houses.

Our old friends, the Babes in the Wood, made their appearance last Thursday night at Haverly's Fourteenth Street Theatre. The burlesque has been revised, several fresh songs introduced, and forms a good holiday attraction. Misses Venn, Elmore and Singer, and Messrs. Gourlay, Dixey and Mackay, were respectively clever in the leading parts. The piece is nicely done in every way. This is the tenth and last week of the Surprise Party's stay at this establishment. Next Monday the ever welcome Troubadours bring back their Brook.

CONQUEST.—George Conquest is engaged in the very questionable business of circulating the report that his accident in the Grim Goblin at Wallack's—by which it will be recalled he broke a limb—was the result of the malicious cutting of the rope which let him fall. This is contemptible conduct in a man who received the very best of treatment at the hands of his fellow professionals over here. The fact of the matter is that his striking failure in America has made him sour.

PASTOR.—Mrs. Tony Pastor will receive her friends Jan. 1, at her residence, 115 West Seventeenth street.

FROHMAN.—Charles Frohman, the treasurer of Haverly's Mastodon Minstrels in London, was presented on Christmas day by the company with a gift valued at \$500.

ABBAY.—Manager Abbey was in town Monday. He hadn't time to pay his respects to THE MIRROR, but he was reported to have sent us every good and loving wish for the ensuing year.

MASSETT.—Stephen Massett, by the last English mail, received a letter from E. J. Goodman, Hon. Secretary of the Savage Club, informing him that he had been elected a member of that body.

BELOT.—Adolphe Belot has written a letter to the *Kiralfys* in which he states that he has sold them the exclusive right to the *Black Venus*, and that all other performances of the spectacle will be base imitations. Belot also snarls at the treatment he has received from American managers.



Mend him who can! The ladies coll him, sweet.—LOVE'S LABOR LOST.

Joe Polk has been very unfortunate with his Gentleman from Nevada. He has been afflicted with bad business from the beginning to the "break-up." The play was condemned by THE MIRROR when it was played here at the Fifth Avenue, and its editor was the object of severe censure from Mr. Polk and the author, Jessup, because he was bold enough to express his opinion of the work. Mr. Polk has tested the drama, and found out for himself the correctness of THE MIRROR's strictures. He frankly admits himself mistaken in his estimate of the quality of the Gentleman from Nevada. He is such a clever actor, and thoroughly good fellow, that every member of the profession will join me in the wish that he may obtain another and a better start in a play commensurate with his abilities, and then succeed along with the best of 'em. He deserves everybody's good will, since he has set his shoulder to the wheel with the honest intention of paying off every dollar of indebtedness contracted through this last unhappy venture.

One of the ladies of the Robson and Crane company sends a pleasant narrative of a little occurrence in that organization, which took place at Scranton, Christmas day. I think the best plan is to let her tell all about it herself. "Messrs. Robson and Crane tendered the company a very elegant dinner at the Wyoming House at half-past five, just after the matinee. At each plate was a pretty dinner card with the name of the member of the company who sat in the place. Mr. Robson and Mr. Crane presided. Miss Wakeman sat in the seat of honor to Mrs. Robson's right. Miss Procter in the other seat of honor, to his left. We had a most delicious dinner with lots of excellent claret, champagne, and punch. We were all happy and full of good cheer, and good wishes to our managers, whose guests we were for the day. In addition, each member of the company received a beautiful present from Mrs. Crane and Mrs. Robson—two lovely ladies. Each gentleman received from Mrs. Crane a very elegant gold collar button with his monogram on it, enclosed in a pretty plush box. Mrs. Robson gave each gentleman a very elegant silk muffler. Mrs. Crane gave each lady a monochrom case with scented pad. Mine was of delicate pink silk, and one of the prettiest articles I ever saw. To enhance its value she made it herself. Mrs. Robson gave me a beautiful box of note cards and envelopes. In our salaries we each received a pretty Christmas card with compliments from our managers. God bless them both! I say, and so saying, drink their good health and success in a glass of delicious sherry which happens to be in my room, where I sit on this blustering day, with a bright fire and my paper and pens on the table. I wish you would say something bright and pleasant about our little Christmas feast. I would like a kind thing said of such a kindly courtesy. Of course don't mention my name in regard to it."

Alice hasn't sowed all her wild oats yet. She deserted The Favorites in New Orleans recently, and now she has added another leaf to her record of dishonorable transactions. I dislike saying anything of a personal nature derogatory to anybody—especially a woman—but Mrs. Oates' conduct is only deserving of exposure. Mr. Gardiner telegraphs me from Detroit, that Thursday night Watkins (Mrs. Oates' husband) obtained a sum of money under false pretenses, and skipped for parts unknown with his wife. With his customary activity, Mr. Gardiner has already supplied the truant comic opera singer's place, and The Favorites will continue to fulfill their engagements to the letter.

A copy of an obscure Southern paper which has been sent me—evidently for the purpose of comment—contains this statement: "The Richmond Dispatch, alluding to the outrage perpetrated by Miss Davenport upon theatre-goers of Richmond, on Tuesday night last, which was exactly similar to the treatment received by our people at the Opera House on Wednesday evening, says: 'Many of the faults ascribed by those who witnessed An American Girl for the first time, to the poor construction of the play, resulted from the shameful "cutting" practised by Miss Davenport in order to take the 10:30 train last night. To have treated that large and brilliant audience of Richmond's best people so shabbily was an affront that will not soon be forgotten. Should she ever return to Richmond she will reap the fruit of this unfair dealing towards the people who have hitherto so liberally patronized her. The same will apply exactly to the play-goers of Wilmington, who are justly indignant at the unnecessary slight put upon them. Miss Davenport could easily have reached her next destination (Columbia) in time without "cutting" her play and her large and intelligent audience at the same time. One entire act was left out here. Such conduct is nothing more nor less than swindling.' I take it that this is a flagrant injustice to Miss Davenport, who is known by every manager with whom she has played to be a thoroughly conscientious actress, al-

ways considerate in performing her duty thoroughly to the public. The complaint published in the Southern paper is unfounded on the face of it, since An American Girl is a particularly brief play, seldom lasting until after ten o'clock, when it was being done at the Fifth Avenue.

If I did not know that Anna Dickinson is domiciled in the North, it might be an easier matter to explain this outburst in the South.

A correspondent sends me the following nightmare, which he calls "The Stage-Struck Madman's Dream:"

Lawrence Barrett played Our Bachelors in a very happy vein. Edwin Booth, as the Professor, roared calmly "come again!" John McCullough sang in Pinafore, "Silence be it was the cat."

And Stuart Robson's comedy had fallen very flat. Mary Anderson played Stanley in the Pirates of Penzance; The Two Orphans were adopted by their sisters and their annis.

Tom Keene in Revels revelled—engaged by E. E. Rice, and Abbott warbled sweetly, "Its Naughty but its Nice."

J. K. Emmett had been sober nearly all the season round, and THE MIRROR, by its rivals, had been quite completely dowed.

Cyril Searle had sworn off Drink; Clara Morris told her age;

J. M. Hill engaged Salvini to star in All the Rage.

The Mastodons in white face sung a mass for Haverly's sins, whilst Daly made a cushion for his Needles and his Pins.

The Two Dromios in Mazepa with The Banker's Daughter flew, and Cazarand danced Forgiven, having nothing else to do.

Tony Pastor played legitimate—Harry Miner took a part, though penniless and hungry were Harrigan and Hart.

Alice Oates in Hazel Kirke played Our Goblins to the life, Tracy Titus swore he'd thought her a model little wife.

O. R. Gardiner gave up business—Bartley Campbell was a dwarf. But please excuse me further for I feel "a little off."

If an encore be permitted, allow me here to say

That Charley Backus doubled up with Reverend Steele Mackaye;

Maude Branscombe ne'er was photographed, and Abbey wished to pay

Miss Bernhardt to play Ghost in his MIRRORED Passion Play.

The communication was not postmarked Bloomingdale.

Several envious and sneering contemporaries have made the bold statement that actors are not fit to contribute to the columns of a newspaper. This by way of explaining their inability to get out such a Christmas number as that issued by THE MIRROR. The profession has vigorously refuted this by showing their cleverness in a literary direction through the articles they have sent to this journal for publication. Every actor has had some event in his career that would make interesting reading; every actor of education has the power to put his thoughts in smooth shape and creditable English upon paper. "The Stage Door," a book published one year ago in London, containing contributions by actors, actresses and dramatists, enjoyed a sale unapproached by any other annual. To assert that actors cannot write is equivalent to saying that actors are ignorant and uneducated. They have given the lie to any such unfounded statement by sending excellent specimens of their work for publication in THE MIRROR, furnishing us with valuable material for issuing the best Christmas publication of the season.

Gus Phillips was surprised and delighted at receiving a handsome Russian leather dressing case from his company Christmas night in Philadelphia, after the performance.

—The Boston Herald, speaking of The Electrical Doll, says: "Standing room only, and precious little of that, was what late comers at the Gaiety Theatre found last evening. One of the largest audiences ever gathered in this cozy little house extended to the Jollities combination such a welcome as dispel all doubts, if, indeed, any existed, that the levers to be given during the present week by The Electrical Doll will be little short of a perfect ovation. The sketches as the title indicates, is an 'absurdity'; it is, moreover, a musical absurdity, and fairly sparkles with gems of song and chorus. The argument, in brief, is something after this sort: An old toymaker, a genius in his line, after years of labor, succeeded in constructing a doll, which, with the aid of magic spells, he endows with life. No sooner does the charming creature commence to breathe, than she begins to smash things and raise a row generally. In her pranks she is assisted by her lover, who, in the guise of the devil, also brings consternation into the old man's household. Of course, there is a happy denouement; but ere that is reached the audience is treated to two hours of mirth, music and masquerading."

—Bloom's 48 and 50 W. Fourteenth street, is a great resort for actresses out shopping. This firm retain their old trade in their new quarters, and have secured an increased patronage from among those who avoid shopping on the Bowery.

What They Thought of the Christmas Mirror.

(Chicago Inter Ocean.)

The New York MIRROR for this week is really an attractive and valuable paper. The front page bears a picture entitled The Mirror of the Season, noting prominent events pictorially, such as the season of Bernhardt, McCullough, Salvini, Hazel Kirke, Revels, Sharps and Flats, Lawn Tennis, Haverly's projects, etc., etc. There are interesting articles by Stephen Fluke, Sidney Cowell, Roberta Norwood, Etta Henderson, Marion Booth, Townsend Percy, and others.

(Louisville Commercial.)

To-day THE NEW YORK MIRROR comes highly illustrated and filled with excellent reading from some of the principal actors now upon our stage. Two years ago THE MIRROR was started to fill a long felt want in the amusement world, and to-day it stands firm upon a solid foundation, it having weathered the storms of journalism. Now the paper is circulated throughout the United States, and being the only paper devoted entirely to the stage, is read by every person who feels an interest in its professional business. The illustration in this week's paper, dated December 25, are by Harry Ogden, the cartoonist for Frank Leslie's publication.

(New York Sunday Courier.)

The Christmas number of THE MIRROR is in every respect a notable production. Perhaps the best thing in it is Miss Sydney Cowell's story, My Christmas Sermon. It is a charming and touching story, one whose moral fully justifies its title.

(Sunday Democrat.)

The Christmas number of the New York MIRROR is a gem of artistic beauty, resplendent with brilliancy of matter and admirably put together.

(Kingston Daily Freeman.)

The New York MIRROR, acknowledged as the leading organ of the Dramatic profession, issued a handsome Christmas number, containing in lithograph, cartoons of all the leading theatrical events of the season, the articles written by Mary H. Fluke, Marion Booth, Sydney Cowell, H. W. Montgomery, Townsend Percy, Stephen Fluke, and other celebrated journalists and members of the theatrical profession. THE MIRROR is always crisp and sparkling in its reading matter, but the Christmas number is, in this far, the crowning effort of its brilliant life.

(Boston Sunday Times.)

We congratulate the New York MIRROR on the beautiful appearance of its Christmas number. The arrangement of the matter reflects great credit on the editor, Mr. Harrison Gray Fluke. The value of THE MIRROR as a theatrical journal is beyond comparison, and its reception throughout the country by the respectable and honorable fully attests its popularity and worth.

LETTERS TO THE EDITOR.

Will you hear this letter with attention? As we would hear an orator.

—LOVE'S LABOR'S LOST.

COMPLIMENTS FROM CANADA.

OTTAWA, CAN., N. Dec. 1895.

EDITOR NEW YORK MIRROR.
DEAR SIR:—It is with extreme pleasure I tender you my congratulations on the great success which THE MIRROR has achieved during the past year, and my hope for its possible greater progress in the future. The MIRROR is a grand principle of morality, its aim and its invariably impartial criticism of stage matters, and its reliable reflex of dramatic doings all over the world, have made it at once the most popular and authoritative dramatic paper now published.

That it may ever keep the high position it now occupies as the "organ" of the profession is my wish and earnest hope.

Wishing you all the compliments of the season, and many happy returns of the New Year as the helmsman of the sprightly craft MIRROR, I remain, yours very truly,

W. D. O'KEEFE.

WHAT THEY THOUGHT OF IT IN GENEVA.

GENEVA, Switzerland, Dec. 9, 1895.

EDITOR NEW YORK MIRROR:
DEAR SIR:—The earnest endeavors that THE MIRROR is making to suppress the production of the Passion Play at Booth's Theatre, New York, is warmly applauded by both American and English visitors and residents in Geneva. THE MIRROR must succeed in its object, and deserves support from every admirer of that noble art which Mr. Abbey is about to demoralize. Your constant reader,

A. G. FITZPATRICK.

FROM HOWARD SANNY.

BALTIMORE, Md., Dec. 27, 1895.

EDITOR NEW YORK MIRROR:
MY DEAR SIR:—Allow me to offer you my sincere congratulations on the unparalleled success of the unduplicated organ of the dramatic profession, THE NEW YORK MIRROR. In my career as travelling correspondent I am pleased to find it spoken of so highly. I have yet to hear the first word of dissatisfaction or rebuke. That it may continue to flourish and reflect, not only the doings of the just but of the unjust, is the sincere wish of

Yours fraternally,

HOWARD SANNY.

PROFESSIONAL DOINGS.

—The New Mastodons are meeting with all the success of the old organization at the South.

—Playgoers are talking about the significant similarity between Two Nights in Rome and Wallack's Forget-Me-Not.

—Miss Julia A. Hunt, who has added to her repertoire a play from the pen of Sydney Rosenfield, is having a very prosperous season in the Southwest.

—Manager Schaefer of the Canton (O.) Opera House has decided to dispense with any other agency than managers in person in securing attractions.

—The Gulick-Blaisdell Theatre company, supporting Roland Reed in An Arabian Night, consists of I. N. Beers, Frank Lane, W. H. Stewart, Frank Mayhew, W. J. Barnes, Raymond Cooper Gulick, Alice Hastings, Edna Carey, Mary A. Yelm, Eugenia Blair, Ella Wren.

—The members of the Photo combination presented their manager, Martin W. Bailey, with an elegant pair of capped stage spectacles Christmas, Miss Alice Harrison making the presentation speech. Mr. Bailey responded in a happy vein, after which the company had a season of jollity rivaling their burlesque sketch.

Sermons From Shakespeare.

NO. III.—CHRISTMAS.

BIRON—
Fit in his place and time.
KING—
Biron is like an envious sneaping frost.
That takes the first-born infant of the Spring.

BIRON—
At Christmas I no more desire a rose.
Than wish a snow in May's new fangled mirth.
—*LOVE'S LABOUR'S LOST*, Act I, Scene 1st.

Probably there is no word in our language more thoroughly its own definition than is the word "Christmas." In other words, the 25th of December has been fixed upon by learned magnates as the proper day on which the Mass in honor of Christ's nativity should be celebrated. It matters nothing whether this was the exact day on which the Saviour was born or not. It matters little, so far as our traditional joy in the season alone is concerned, whether we all concede to that wondrous Babe the character accorded Him, by his loving followers, of a veritable Son of God. No arbitrary rule can be laid down on a subject which so vitally concerns man's individual relation with his conscience and his God.

If we do not all believe in Christ as a God, we surely all believe in Him as a very marvellous man—a man who rose to fame during a time when disorder and revolution were slowly but surely creeping into the temples, and when the high priests of Judea were becoming careless or stupidly stolid in their teachings, as well as their interpretations of the Jewish law. In this chaotic state of moral ethics there arose this Man to whom priests and infidel will agree in according his full measure of mental as well as moral acumen. His Sermon on the Mount, as well as His wonderful prayer of "Our Father," etc., would alone stamp Him as the purest as well as the deepest philosopher of His time. He rose as the man best fitted to the hour in this first century.

Research will prove that each century has produced one, at least, really great thinker, and will also prove that the thinker came when he was most needed, by reason of disorder and ruin threatening to sweep away the land in moral oblivion. So it is with a great General, he seems Jove-sent, with the sword of the century lying ready to his hand. In literature, also, the rule holds good. One man at least rises in the century to re-create, to reclothe, to reform the literary taste of his day. We think each century scarcely produces more than one man in each field of labor whose name is handed down to succeeding centuries. Surely not more than one man rises in each century whose moral grandeur the suns of succeeding centuries shall not fade.

It is fitting, therefore, that we should begin the centuries with such an one, and, putting aside for the nonce even the divine significance of the season, unite in celebrating it as a festival in honor to a wise and gentle spirit, even though we deny its sacred obligations.

After long years of separation two old college friends once met at some wedding feast in France during the time of a heated political canvass. As boys they had been united in heart and mind, but armed with their parchments upon the day of their graduation, each took his own road in life. Each became in time a leader of a powerful party, but being of utterly diverse views, and controlling rival Press interests, they abused each other in unmeasured terms in the public print. Mutual friends were nervous at the prospect of their ignoring each other at the wedding feast. The evening wore on, when at last one of them, turning around abruptly, encountered his opponent face to face. It was a critical moment for both. They looked at each other, their faces flushed, their lips quivered, then, as quick as lightning, their voices broke into words of welcome, and with true French enthusiasm they fell into each other's arms. The great and tender fact of boyish love came over them, effacing, temporarily, their maturer public enmities. They sat down, out of sight of the gaping crowds, in a secluded part of the rooms, and held a long converse, heart to heart and hand in hand. And though the next day they went out to the world as bitter public enemies as before, each knew he had innately a juster, because a truer, estimate of his rival. Who shall dispute that the keenest edge of their abuse was henceforth dulled?

And so the infidel meets, on Christmas Day, the divine friend he knew at his mother's knee in infancy, and, forgetting the years of contention, confesses his gentle, elden tendernesses, and while his senses are for the time spiritualized by the carols and cheered by the sight of the Christmas holly, he owns in his heart of hearts this day has a purer meaning than all the previous days of the year. And so, while sneering perhaps at Christmas, he nevertheless helps to prepare the Christmas boxes.

We have selected as our text the lines from "Love's Labour's Lost" as peculiarly appropriate to the season, which has once more come around, because the play bubbles over with mirth, wit, masquerading humor, good fellowship, and being for the most part in the form of a sort of Christmas carol. Biron here expresses the universal feeling as to Christmas, which must be full of frost—a sort of warmth—cold without, jollity within; for unless there be a contrast Christmas is not a jolly season. Hence the adage, "A warm, wet, green Christmas fattens the hollyhock." Biron lived not in the times of the floral festival. Modern custom, however, has the rose at Christmas; the rose

above the snow; the rose in the hair from the hot-house within doors, as the rose glowing in the cheek out of doors. Biron, though, was right in his own day, and in our own the rose is practically out of place; it should be kept for the New Year table. Holly for Christmas and the yule-log. The aptness of Biron's quip can be best seen by a careful reading of the previous lines in the scene, which, not to copy entire, is to be summed up as a playful yet gently cynical compact of three years' mutual study and seclusion from the world of the jovial Ferdinand, King of Navarre, and his devoted attendant lords, Biron, Dumain and Longaville. One replies to the other as to the desirability of the self-imposed hermitage. It is hard to shut out the world with all its beautiful ladies, its pleasures of the table, its glare and glitter, flowers and music. On the other hand, he argues that when it all is done, it profits little in exchange for worldly and more craved joys. The King accuses Biron of a desire to crush out the warmth of Spring, or life, which the metaphor represents in this instance "like an envious sneaping frost." Biron apparently desires to refute this accusation by ignoring the fact of the desire even existing for these worldly joys in the bosom of the recluse. Or, to speak plainly, he advocates the theory of mental and moral fasting, dulling desire for the feast, so he says: "At Christmas I no more desire a rose than wish a snow in May's new-fangled mirth." He professes no self-glory therefore, for merely advocating that things should "fit in place and time."

Biron is consistent throughout his cynicism, while the King, who is not an accomplished epigrammatist, becomes rude in his repartee—as Kings may—and in reply to Biron's former renunciation of the world, compares him to "an envious sneaping frost." Sneaping is the very old Chaucer English for snipping, hence snub, hence snub. It means roughly and rudely snubbing. It is a word which most capably goes with "envious" and describes Jack Frost precisely. When Spring comes, Jack Frost has to go. He is like a malevolent rejected lover, who is not only envious, but roughly snubs his successful rival.

Each young year is a coquette. She has already coquetted with Frost, now she takes a young fellow who is growing. For Spring is as much juvenily masculine as feminine. Next, the year takes Mr. Summer. He makes her old, and she goes into the decline of Autumn and dies. But Spring, as a lover, renews himself, and is always young. The others grow older and older. "Sneaping," however, is not the character of a Christmas frost. It is usually kind. It brings sleighing and skating; it befits Winter to the season of jollity, merriment, etc.

What does Shakespeare mean by "first-born infants of the Spring?" He means here the crocus, the jonquil, the snowflower. They are foolish things at best, and deceived by the sun, learn too late that "Winter's lingering in the lap of Spring," for their enemy Frost snubs them to their sorrow and death. Then comes "May's new-fangled mirth," when snow is not desired or appropriate to Christmas. The snow in May would not, to say the least, be out of place physically.

In conclusion, Christmas, which "comes but once a year," a lament, by the way, very flattering to the season and the memory of good things, sends its joy and peace and good will into the next year. In this season of Christmas, then, let us believe in the Biron—that is the fitness of things. We will not desire roses, for they are impossible to get to the masses who celebrate Christmas. Christmas means contentment with the season, when envy and snubs must depart and not an inch of cynicism be allowed in the stick behind the Christmas greens on which they rest. Simon of Athens, or Timon of New York, has no business with this glad season. There is no possible fitness of cynicism with Christmas. Let us forget all the bitterness, and drink deeply into the cup of general joy and sweetness; let us hang our stockings up, and regard each token of love from our friends as new inspiration to greater love in the year to come; let us send sunshine, each in our several ways, and to the best of our several powers, into the humble dwellings of the poor; let us sew up the rents in their ragged stockings, as also in their ragged lives, and fill them for a goodly space with peace and good will and Christmas goodies; let one be hungry or cold or heart weary, on the blessed Christmas Day.

And let our deeds be such towards each other, that the angelic spirits who inspire us to do good deeds, may place a shining mark in our "Book of Life," to our credit. "A Merry Christmas,"—may it be "merry" to each and all of us, and for this one day we may echo the words Shakespeare puts into the mouth of the suicidal Timon, "Lips let sour words go by."

Leigh Hunt, who was a student of Shakespeare, believed in the Biron fitness of things, and the following quaint verse from his pen will serve as a cheery benediction: Christmas comes, he comes, he comes, Ushered with a rain of plums; Hollies in the windows greet him, Schools come driving home to meet him; Every mouth delights to name him; Wet and cold and wind and dark, Make him but the warmer mark.

ANNIE WAKEMAN.

TOOKER.—Commodore Tooker hadn't got "the pearly gate" hung Monday night, and so Uncle Abney's Cabin was postponed.

Unlucky Macbeth.

BY GERALD EYRE.

I don't know if the same superstition prevails in this country, but it is a positive fact that in Great Britain the tragedy of Macbeth is regarded by the majority of our profession as the very incarnation of all that is unlucky, and more especially is this verdict applied to the lovely music incidental to the play and composed for it by Mr. Locke.

To such an extent, indeed, is this idea carried that no sane person who had served an apprenticeship of even six months to dramatic art in the provinces of England (one commencing his career in London might conclude it there without even so much as meeting Macbeth), was ever known, unless in a fit of mental or alcoholic aberration, to whistle or hum for his own private solace even the very cheerful (?) "Speak, sister, speak!" so familiar to us all; and amongst my most lively recollections will always remain the occasion of my first singing this music professionally: It was well known to me years before I took to the "sock and buskin" for good, or, perhaps, I should rather say, for better or worse!

It was at the Theatre Royal, Ipswich, in the first month of my novitiate, and the Macbeth was poor W. H. Clifton, who shot himself a couple of years ago at the cafe. *De mortuis nil nisi bonum*; but I have sometimes thought since that the fact of the poor fellow's performance on that occasion being so unutterably bad; remorse for the enormity of his offence must have contributed, in how ever slight a degree, to his untimely end!

But to resume. I was cast for the Bleeding Sergeant, First Murderer and Physician, with one of the Singing Witches thrown in, and during one of my waits was practising under the paint-frame the "When winds and waves are warring," in a very audible if incipient baritone, when, as by magic, the rehearsal stopped. I was pounced upon by the "whole strength of the company," and summarily ejected from the stage; the men growling, "Shut up, you young fool!" while the ladies shrieked, "Oh, good gracious! something is sure to happen!"

It was only by liberal sacrifices at the shrine of Bacchus that the gentlemen were appeased, but the ladies—bless their hearts! forgave me on account of my youth and ignorance. It seemed, however, that, despite my atonement, I was not to come off unscathed after all, for during the performance at night, in kneeling to Macbeth as the murderer, I split my best and indeed only pair of red tights from the knee upwards, while dear old Mrs. Bisson (who, *belas!* has also since gone over to the majority) in bending over the chaldron as one of the witches, set fire to her wig, which, though almost immediately extinguished, was of course irretrievably ruined; and as a last effect of my ill-advised vocal effort of the morning, the receipts that night amounted to scarcely £2, the whole of which misfortunes were entirely attributed to me, and I had no peace until I left the company, which was very shortly afterwards.

I am not in the least superstitious myself. I have never refused the present of a knife lest it should sever friendship, nor have I any qualms of conscience in the matter of paring nails on a Sunday, and if I at any time step out into the street rather than walk under a ladder, it is only because I see a man at the top, and as men have fallen from ladders ere now and pots of paint have "dropped from their high sphere," I confess to a perhaps selfish desire that in the event of such a mishap the pavement should suffer rather than myself.

In narrating, therefore, two of the saddest events in my short professional experience, I only do so to prove what strange coincidences sometimes occur, and leave it to wiser heads than mine to determine if there be really anything sinister in the performance of the mock tragedy which could have contributed in any way to the real ones with which Macbeth will always, in my mind, be so intimately and painfully associated. The first to which I will allude, because the more recent, must be fresh in the recollection of all my readers. It certainly does not seem a year since the Opera House, Toronto, was burned to the ground, when the unfortunate janitor, with his wife and child, were buried in the ruins, while another employee, the gasman, Scott, barely saved his life by jumping on the roof of the next building, and even then so fearfully scorched and burned that he will carry the marks of his injuries to a probably premature grave. By him, at least, Macbeth will not be lightly remembered, since it was on the same night of its performance by Bandmann that the fire took place, and there are doubtless others beside myself upon whom the event made a sad and lasting impression.

The other and most shocking tragedy, however, the very recollection of which makes my blood thrill with horror as I write, was a conflagration which occurred nearly five years ago in the charming little town of Ayr, the birthplace of Scotland's greatest poet, Robert Burns, by which thirty-seven unfortunate girls were summoned to eternity, and almost every family in the town had cause to mourn some loved one lost.

I was then traveling with the stock company of the Gaiety Theatre, Glasgow, and there being no regular theatre in Ayr, we played at the Queen's Room, where, by the way, singularly enough, Gustavus V. Brooke first entered into management, and from whence he went to make his first great hit in London. I may also mention, *en passant*, that two other members of the same company, and who were likewise eye-

witnesses of this tragic affair, are now in America—Messrs. Charles Groves, principal comedian of the Rice Evangeline Company, and Archie Lindsay, stage manager for the Knights, neither of whom, I am sure, will need these lines to recall the particulars.

It was on a Saturday morning, and we were rehearsing Macbeth for performance at night.

I was to play Hecate, and while waiting for my first scene was quietly smoking a pipe outside and enjoying the arcadian scenery around; when, from the carpet factory adjoining the Hall, but with a dividing street between, some two or three girls came running and crying "Eh, my purr feyther," going over to examine the cause of their alarm, I saw some smoke issuing from the lower portion of the building, while from the floor above came piteous cries for "a ladder, a ladder!" and a few faces could be seen peering in mingled fear and wonder from the windows. In less time almost than it takes to write, the flames burst out, and the poor terrified creatures, who had not had time to get down stairs and were too timid to jump, although only from the first floor, now fled upwards from the pursuing element, which fed by the combustible material used in the manufacture, seemed actually to jump whole yards at a bound, like some wild animal hungering and eager for its prey. A crowd of workmen and others collected, but, as is always the case where there is no discipline, there was no method, and all seemed thoroughly demoralized and even petrified by fear and horror! There was no regular Fire-Brigade in the place, and not even a ladder was forthcoming until it was too late.

When the flames had consumed three of the five stories in the building, and, as was supposed, all of the ill-fated occupants had perished, my attention was attracted to one of the attic windows opening on the sloping roof, through which three female heads protruded.

The window was too small to admit of the three girls getting out at once, and there they remained, literally jammed together, until at last one head disappeared. The other two unhappy creatures were, as I afterwards learned, sisters, and while the crowd far below shouted and implored them to come out and jump from the roof, neither seemed willing to be first, as it would then be almost impossible for the other to get out unaided. Finally, however, the younger yielded to her sister's entreaties, and with her assistance climbed out upon the steep and now scorching roof. She had taken but one step forward when, looking back, she beheld her devoted sister disappear in the fiery vortex, and with a piercing shriek she staggered to the edge and fell a lifeless, shapeless mass almost at my feet. Even in my short life I have witnessed suffering and death in many forms, but that was by far the most horrible sight I have ever beheld, and try as I may to forget it, will, I know, haunt me to my grave. How grateful New Yorkers, and, indeed, Americans all through the States, should be for the marvellous efficiency of their fire organizations, since it is a well-established fact that had there been even an ordinary fire escape, to say nothing of an engine, in Ayr that day, not one of those thirty-seven souls would have been hurried to her account! Should any of my readers ever have occasion to visit this, one of the loveliest spots in lovely Scotland, let him take a walk along the Kilmarnock road, and on the left in a pretty, quaint little churchyard, such a one as can only be found in the "old country," he will see facing him a large slab of Peterhead granite, on which is inscribed the victims' names. If he should then perchance recall these lines he will, I am sure, stranger and alien though he be, shed a tear of sympathy for the poor young creatures who perished so miserably on that fatal morning while we were rehearsing Unlucky Macbeth.

Oofy Gooft on Der Dramp.

NUMBER NINE.

Goot morning, Sharley; you look fresh like a daisy dis morning—nod too fresh, bud just fresh enuff to be heady. I dell you ven you gid your leedle olt nighd's reed you kin got ub in der morning feeling like a four dime vinner mit a smile on your face and a blas-and vord for efepody—oxbeshially of you'fe had your prokefand und your last veek's salary.

"Atrly to bed und atrly to rose
Makes a man heady und drofes away voes,"
or vords to dot efeced. Home from der deadre und to ped, gid your leedle olt shleep und voke ub in der morning mit your head lefel und feeling like a fighting hen. Adcors as a general ding are der lasd vons to ped und der lasd vons ub. Some of dem voodn'd nefer got ub mitoud dey had to dook a drain or a board or vent to a rehearsal, und dey voodn'd got ub den of somepody didn'd drow vater on dem und drag dem out by deir in-sheds. Dwo or dree rooders like dem in a draffeling compassion vill make der mosd bashiend manager paltheaded in von season. Der call is lefd on der register for half-basd six, und I dell you deirvas some lifely vork to got der shleepers out in dime und den it's Boughkeepsie odd (50 cents to a shlab on der back) dot some "shnoozer" vill durn ub missing—vent back to bed to dook fordy more vinks und is nefer missed dill you are on der drain und you in a hundred miles away. You look for him ven you sbard und somevon soles you by dellng you—dot he's in "der shmo-ker." Bymeby der conducod comes

along und you go mit him to bind oud der beele und you are von beele shord. Who is id? "Bimblebreck." Der second olt voman vas der von dot seen him go in der shmo-ker und you juld valk ub to her und baralyse her on der shbot. "Bimby" and god a cend, of course, und you have to gid der conducod to delegraff his dieket. You gid in der town all right, und boud den minudes basd eighd, ven efery von has gife him ub, in rushes Bimblebreck, gool like a gugumper, ready und villing to dook his afderdavid dot no vor-called him. He got in on der milk drain und "she" vas five hours pelind. You vant to kill Bimblebreck, bud as he dies in der first ad you led him leel. You vadch him den or dwell mornings afder dot, den led ub von morning und he's lefd agin. Dis habbens boud den dimes during der session. Next season you led some pody else voke him ub, or led him shleebe der season drough.

"Anoder Richmond in der field." Dook off your had Sharley, to der new manager—Manager George Thatcher, of der Arch Shreed Obara House, Philadalfy. Dis same George vas von of der funniest fellers in der country, Sharley, und ven he cuds loose he makes der beebles laugh dill deir sides vas sore und der buddons flew all off of deir wesds und dings. He vas a hit no madder vere he goes, und is he got a big rebudashion eider side of der Adlandic. Lasd Summer he vent ofen to Eurobe, und he juld baralized dem Englishmen und sed dem grazy. He's peen mit der Fran Sancisco Minsdrels for der busd dwo seasons, und vas a grade big laforide in New York. He's a grade performer, Sharley und he's got von shord finger—vord id out rubbing off doo many shalk marks blaying "safen oud" ven he vas a kid. Thatcher vill had von of der nicead places in Philadalfy, Sharley, und of he dooks care a leedle und don'd got doo averonions he vill had by und-by a big palance in von or dwo of der Nashional Parks. He knows how to cader to der dasdes of der Quakers, und of he gids half a shance dot voodn'd peen long before he vill had der town vere der poy had der hen.

Sharley, mine friend, how dime does flew, a nudder year is vent by und is monsgd der dings of der basd. A few shord days ago, about 300 und 65, ve sbardred in mit a hole growd of oder goot fellers to keeb company mit der year Annie Domino 18 und 80, und here ve are yed already, und der year vas dead, und pody nearly der hole growd dot ve shdarded mit. Yes, sir, Sharley, a goot many of der boys und some of der girls, doo, dot vos mit us, vell und heady lasd New Year's day, vas now in der "Habby land fur, fur away off," valking der golden shdreds, filling der air mit der melody from deir golden harbs und varbling deir braises mitoud dinking of gifting demsels a reed. Oder no doubt vas in a varmer und less habbler glime, veebing und vailing und gnashing deir deet und sighing for a dusder und a fan und longing for a shunk of ice, no madder how shmall. Yes, Sharley, Olt Dime valls righd shdraighd ahead, und he "Don'd look to her righd, don't look to der lefd."

Bud keeds in der mittle of der road."
Yes, indeedy, he keeds skibbling along und he's bissy like anyding from morning dill nighd, und any von dot gids in his vay, his geese vas cooked. Many und many a wacand shair dis New Years vas sod indoby some goot kind husband, lofing barand, dewoded vife or mudder, a year ago. Many und many a goot performer dot made his delighted audiences laugh or gry ad vill is now sleebeing his lasd shleebe und lefd pelind a void in many a aching heart. Boor Harry Beckett! who kin efer forgid his beculiar smile venefer he med any von dot he cared anyding about? Who kin forgot his "How are you, old feller?" und his kind und vigorous grab of der hand? Billy Floyd, doo. Bud Billy vas nod made off der same biece. No, sir; dere vas a heab of difference between dem. Harry vas hail fellow vell med, und der oder—vell, he vas differend. Many a nople goot soul dot vished us a Habby New Year just von shord year ago is now forgodden und gone to dot Borneo from venge no drafelers kin got back. How soon ve are forgodden, Sharley. Here to-day und gone to-morrow, und vat do ve amount do? Tonight ve diekle und amoes der gaping growds und make dem holler und sheer und go vild mit delight, und to-morrow ve voke to found ourselfs dead und no von cares a dinker's plane for us.

"Alas! for der raridy
Of Christian sharity
Under der sun!"
Bud id's drue, nederderlessly, und Hood knew someoding of der world or he nefer vood hafe peen aple to wride his "Bridge of Sighs."

"Like to der falling of a shdar,
Or as der flighds of eagles are,
Or like der fresh shirling's gaudy hie,
Or sifter drobs of morning dew,
Or like a vind dot shafes der flood,
Or bupples vich on vater shdood;
E'en such vas man, whose borrowed light
Is shdraighd called in und baid to nighd:
Der vind plows oud, der bupple dies;
Der shbring en dombed in adumndies;
Der dewes dried ud, der shdar is shot,
Der flighd is basd, und man forgot."
Yes, Sharley, my poy, Olt Dime vas a shlibbing along und of ve don'd look und ve'm going to got lefd. Ve'm now on der dreshd of a bran new year und of ve cood only look ahead und saw indo der future how much misery, drouple und wexashion ve cood shbare ourselfs und our friends. How many shnags ve cood avoid running 'gainst, und how many coal holes und sewers ve vood shkib around und nod fell indo. I don'd know, bud I dink of ve knowed efryding dot vas going to habben vo vood be der mosd unhabbiest beele any veres. Don'd you dink so, Sharley?

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

hit with his specialties, and proved himself a master in that line. New people 27th: The Planets, McDermott, Sheehan, Kennedy and Clark; Crossley and Elder, Dan Mason, Miss Georgie Melotte, Lynn Sisters (retained for another week owing to their immense success), John D. Griffin.

South Carolina.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Fanny Davenport, in An American Girl, on 20th, and Lady Gay Spanker and Nancy Sykes on 22d, to fair business. Hazel Kirke held the boards on 23d, 24th and 25th. Effie Ellsler as Hazel Kirke, with her efficient co., to good business.

Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): The Gosche-Hopper One Hundred Wives comb. appeared on 20th and 21st, and matinee, to very fair houses. The play was superbly mounted, and far more realistic than is generally seen on the stage. The Golden Game comb. have cancelled their dates here. Ada Cavendish is billed for 27th and week.

Grand Opera House (W. A. Sheetz, manager): Kate Putnam began an engagement on 19th, with Lena, the Madcap. On the 20th she gave Little Nell, and the Marchioness and matinee on 21st, repeating Lena, and closing evening of 21st, with Two Babes of the Wood. Light business. Big Four Minstrels appeared on 24th, 25th, and matinee to crowded houses, and gave good satisfaction. They are the best troupe we have seen here this season.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Frederick Paulding, assisted by Agnes Herndon, commenced an engagement of four nights on the 22d, appearing in Hamlet, The Fool's Revenge, Shylock and The Lady of Lyons, to poor business. Hazel Kirke, by the Madison Square Theatre co., 30th, for three nights and a matinee.

NORFOLK.

Frederick Paulding 21st; Hazel Kirke 27th and 28th; Arbuckle concert Feb. 6; Robson and Crane 10th and 11th.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): The Boston Ideal Opera co. 20th, 21st and 22d, in Fantasia, Belles of Corneville and Pinafore. All were rendered in a most acceptable manner, as the co. is comprised of fine artists. Tom Karl and Marie Stone being the favorites, though Miss Phillips, W. H. Fessenden, M. W. Whitney and H. C. Barnabee should not be overlooked, as all are strong in their several parts, and received several encores. Clinton Hall's Strategists first appearance here, 23d, 24th and 25th, was greeted with a large audience, who were most thoroughly delighted. The play runs evenly, is well conceived, and abounds in situations provocative of uproarious hilarity. The members of the co. are very clever and well delineate their allotted characters. The specialties of Harry Bell and Katie Gilbert are very good. Charles Gardner improves wonderfully. We shall hear more of him. Clinton Hall is a very clever comedian, and is the life of the piece. Everything was most acceptable. Big houses for rest of the week. Mr. Nunnemacher, with his usual good taste, has engaged the following fine attractions for immediate appearances: Corinne Merriamakers, in Cinderella; Rice's Evangelists co., Milton Nobles, Sol Smith Russell, Leavitt's Grand English Opera Burlesque co., Rice's Bijou Opera co., in Charity Begins at Home and Spectre Knight, and many others of like merit.

Academy of Music (Harry Deakin, manager): Kial and Draper's Uncle Tom's Cabin this week, to light business. Frank Mayo to appear shortly.

Favorite Theatre (John Slensky, proprietor): Doing an immense business; house crowded to suffocation. The artists here last week were of the best on the variety stage, eighteen in all, giving a good enjoyable entertainment, sketches and specialties abounding with mirth and music.

Adelphi Theatre (Warren Swetland, manager): Business rushing; crowded houses so far. But the people engaged remain too long, and consequently pall upon the appetite, as variety is what the patrons want, and that often.

Opera House (George Burroughs, proprietor): Prof. W. Comstock came 22d to a fair audience in dramatic and humorous readings. The Emma Abbott Opera co., booked for 27th, cancelled date, much to the disappointment of our citizens. Bjornson, the Scandinavian writer and orator, lectures here Jan. 4. Items: The Clement Concert co. is devastating the small towns around us.—A good minstrel show would do well here, as we have had nothing of the sort for six months.—The State Musical Association is held in Green Bay Jan. 11.

MADISON.

Opera House (McFarland & Rusco, managers): Clinton Hall's Strategists, 23d; first appearance here. Fair house. Frank Tannehill, Jan. 1; Rice's Evangelists, 3d.

Turner Hall: Kial and Draper's Uncle Tom, 18th, with matinee. Prof. Hensler's Orchestra, from Milwaukee, 29th.

Canada.

MONTREAL.

Academy of Music (H. Thomas, manager): Sarah Bernhardt 23d, 24th and 25th, and Saturday matinee, to packed houses. From the time of the arrival of this artist until her departure her stay was a perfect ovation on the part of the French citizens, they going so far as to detach the horses from her sleigh and drawing it by hand from the theatre to the hotel. Booked: G. F. Rowe and co., in The Guv'nor, Little Em'ly and Engaged, 27th and week.

Theatre Royal (J. B. Sparrow, manager): Closed.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Holman Opera co., in Satanella, Pinafore and Mma. Angot, to good business, 24th and 25th, and matinee.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic co. 21st, in Caste. 25th, matinee, and Nick of the Woods, to large audience.

Nova Scotia.

HALIFAX.

The Lyceum: Lindley's Comedy co. played Our Boys on the 20th and 21st, and Caste on the 22d to fair houses.



MUSICAL MATTERS.

On Monday the 27th, Steinway Hall was well filled with a most enthusiastic audience on the occasion of the fourth Saalfeld Concert. It was altogether a pleasant affair, but not by any means a remarkable concert. The programme was a fine one, and the artists of more than average merit. Perhaps the feature of the concert, was Miss Emily Winant's vocalism, which was almost perfect. Her fine, rich musical voice was heard to advantage in good selections. Miss Amy Sherwin won considerable applause, but her singing was altogether amateurish, and far from satisfactory. Signor Ferranti gave finely an operatic aria, and achieved a success. Mr. Weed, a basso, appeared and gave a number of pieces with more force than sweetness. The New York Philharmonic Quartet played with their usual skill; a Nocturne being delivered with much musical taste. Mr. F. de Leaubodu, who performed on the zither, deserves special mention. That he is a talented musician was shown by the charming music which he extracted from this poor instrument. Some of the strains he brought out were delicious. We don't care for the zither, but in the hands of such a player as Mr. Leaubodu, we would be willing to tolerate it, even at a popular concert. Mr. Lambert, the solo pianist of the occasion, was ambitious in attacking Schumann's G minor sonata, but he acquitted himself fairly well. He is a young man, and will, no doubt, in future years, grasp somewhat of the importance of such a work.

For the coming Saalfeld concerts great attractions are announced. The next takes place Jan. 7.

AMONG THE MUSICIANS.

Arditi's Gavotte L'Ingenue is always remembered.

Carl Feininger's concert at Steinway Hall to-night, Dec. 30.

Boito's Mefistofele is rapidly finding favor among musicians.

Rud Bial's Adelina-Patti polka, is a brisk, lively and musical piece.

Somebody complains of the omnipresent soprano with a tremolo.

Gerster was in excellent voice during the whole of the past opera season.

Valleria is still indisposed. Mrs. Swift took her part of Aida in Boston.

The public performance of the Messiah took place on Wednesday evening, the 29th. A musical friend thinks that the first piece performed by Adam must have been "Warblings at Eve."

The life of mankind is like a symphony composed by a great artist, but executed by deaf musicians.

Woman in music, is the title of an essay written by George P. Upton, and published by Osgood of Boston.

Lulu Veling, a young pianist, it is said, only twelve years of age, is to appear in concert at Washington, January 21.

The New England Conservatory of Music is one of the popular institutions East, it is under the direction of Mr. E. Tourjee.

No opera with a bad libretto—Mozart's Zauberhute perhaps alone excepted—has ever, says an English critic, achieved a lasting success.

Constantin Sternberg, the Russian pianist, is going back to Europe. He thinks the American people don't know good piano playing when they hear it.

Marie Rose appeared in Cincinnati as Aida, in the title role of Verdi's Opera, on the 27th. She met with a brilliant reception. Her voice is in fine order.

P. S. Gilmore and his orchestra will shortly take the place of honor at Koster and Bial's. Rudolph Bial's long engagement at this hall closes on the 8th of January.

Rud Bial has composed some twenty pieces during the time he has had charge of the orchestra at Koster and Bial's. The violin used by Rud was manufactured by August Gemuender of this city.

Mapleson's troupe opened at Boston on the 27th, presenting Aida to a thronged house. Campani, as Rhadames, repeated his New York successes, and Miss Cary gave her magnificent personation of Amneris.

Col. Mapleson bade adieu to New York on Sunday last. The gallant pressman and his company, about one hundred and forty in all, left by special train for Boston, and pleasantly waved his good-bye to a large number of friends who had gathered to see him off.

On the 28th, the second public rehearsal of the Messiah took place at Steinway Hall, under the direction of Dr. Danrosch. The Symphony Society orchestra, and the chorus of the Oratorio Society performed the work. Lillian Bailey, Anna Drasil and George Henschel were the soloists.

Two musical conventions will be held in this state—one at Potsdam by the Northern New York Musical Union, Dec. 30 and 31, and the other at Norwich, January 20 and 21. At the former Amy Sherwin, soprano, Theo. Toedt, tenor and Franz Kemmertz bass, are the soloists. At the latter Zeppora Monteth, soprano, and Signor Liberati, cornetist, are announced to appear.

FOREIGN MUSICAL NOTES.

"That Musical Folly" was started under Royal patronage.

Ilma di Murska is announced for a concert at the Manchester Free Trade Hall, England.

A series of classical chamber concerts is proposed at Leeds, England, to be given in the Albert Hall.

Wrong Notes, is the title of a new operetta by Mr. De Lara, which is being played at Brighton, England.

M. Saurer is announced to play a new violin concerto by Herr Gersheim, at the London Crystal Palace, on Saturday, the 18th.

A writer in London Society calls the Opera House on the Thames embankment "that musical folly," and says that "even in the

able hands of Mr. Mapleson it is not likely to pay." It is suggested that the site could be used with every chance of success for a variety entertainment, a diorama, a club, or even a hotel.

A Fantasia for the cornet on Gilmore's Columbia has been composed by Hartman of London, who wrote several of Levy's best solos. The new fantasia is now being played in England with success.

The Royal Albert Choral Society, of London, commenced its winter performances with Judas Maccabees, under the conductorship of Mr. Barnby. The band of the Coldstream Guards assisted.

Sims Reeves, England's silver-voiced tenor, appears in concert at St. James' Hall Dec. 23. This is one of a series of concerts to be given by the great vocalist before his retirement. Madame Albani is to assist him.

A magnificent silver epergne was recently presented to Madame Trebelli, by her manager, Mr. Armit, and the gentlemen associated with him in the management of the Autumn season of opera at Her Majesty's Theatre.

Berlioz's La Damnation de Faust, performed some days ago at the Academy of Music by Dr. Damrosch and his orchestra, has been played at St. James Hall, London, under the direction of Charles Halle, one of England's most able musicians.

Eugene D'Albert, a youth only 15 years of age, has made his mark in London as a pianist. In his playing of Schumann's Etudes Symphoniques he is said to have exhibited a perfection of technical skill and an intellectual appreciation of the music. The new artist is the son of D'Albert, the celebrated composer of dance music, and has studied under Herr Paner.

More of a Fool Than He Looked.

BY EDWIN F. THORNE.

The cold winds of December are not particularly suggestive of yachts or yachting yarns, but I called to mind the other day a little nautical incident that occurred down near my country place at Tom's River last Summer. For some seasons speculation was rife relative to the superiority in speed of two cat-rigged boats that plied about the neighboring waters, and it was finally decided to settle the matter by a race. Everything was prepared for the event, and it fell to my lot to be one of the passengers on board the "Kelpie"—the boat that of course came in ahead. An acquaintance of mine, who had never engaged in an affair of this sort, begged me to intercede with the skipper on his behalf, to allow him to be one of our party. That worthy demurred at first, and treated the proposition with supreme contempt, but when I told him that my friend was an old hand at the business, and had sailed more races than he had fingers and toes, the old boy relented and granted the desired permission. It turned out, however, that this friend—who for convenience we'll call Snifkins—had no further knowledge of nautical matters than what he had gathered from Captain Marryatt's sea stories, and he was about as useful aboard boat as a Cherokee Indian.

Well, we effected a fair start and bounded away with a stiff breeze blowing off our quarter. The "Kelpie" found she had a tough adversary to vanquish, however, and the first tack was made with the two craft neck and neck.

Approaching the shore, in the natural course of things, we were "beating against the wind," as it is termed, and were obliged to "come about."

"Hard-a-lee!" shouted the skipper, in stentorian tones. "Hard-a-lee!" he repeated, and in answer to the tiller, the "Kelpie" came up into the wind with her sails shaking noisily.

I had previously explained to Snifkins that when the boat went about he was to scramble with the rest of us to the windward side carrying the sand-bag, with which each had been provided. Those of THE MIRROR's readers who know anything about yachting will understand this manoeuvre. The explanation would be too long to describe fully to those who do not.

At the proper signal over we went to the other side, but Snifkins, in a state of intense excitement, grabbed his sand-bag, and making a plunge with the rest of us, miscalculated his energy, and shot clear of the rail over the gunwale into the river.

We didn't stop to pick him up, but kept on our course, and by good sailing and the superior powers of the "Kelpie" passed the stakeboat several lengths ahead of our rival.

Then we went back to look for Snifkins. We found him drenched and shivering in a rowboat that had come to his assistance and rescued him from a watery grave.

"Aho! there!" screamed the skipper, as he dexterously brought our boat up alongside the smaller one. "Are you safe?"

"Yes, sir," replied Snifkins, sheepishly. "You really must excuse me for getting out, but really I—I made a mistake."

"Humph!" grunted the skipper. "You d-d fool—why didn't you hang on to the sandbag?"

Then we darted away, and a quarter of an hour later sat around the table of the club house drinking temperance drinks, like old tars.

Snifkin's absence from the party was noted, however.

Roughing It.

BY FREDERIC DE BELLEVILLE.

Talk of the good old days in theatrical business! What a contrast to the easy-going, luxurious way of doing things now. I remember once playing in New South Wales when I was leading man with the Lingards. It was theatrical bushranging. We had to make up at the hotels and cross over great muddy roadways to the halls in which the performances took place. We had two or three

wooden chairs for furniture, and a few candles for footlights. In East Matland while we were dressing in one of the rooms of the public hall, the rain poured down upon us, and we had to act in a drenched condition. Mrs. Alice Lingard, our charming leading lady, even sewed the carpets for a drawing-room scene, to the imminent risk of injuring her delicate hands! A sacrifice to art indeed! The juvenile, a promising young actor, C. W. Craig, an American, I think, painted the scenery. It was very amusing to see him at the job with his one brush and paint-pot. I regret to say that the county lane which he painted for us, had to be covered up with leaves. It was awfully funny, too, when we heard the leading man refer to the stage butter as "good Dorset," when we knew it was a lump of yellow soap. Those were times to try men's souls. It's much easier going these days. You want a story; well I remember one incident about Toole. I was playing at the Gaiety and wearing a false moustache. The audience giggled, and I was struck dumb with astonishment when I found that one-half of my moustache had fallen off. I covered up the deficiency by holding my handkerchief to my face; but as fate would have it, I drew off the other half, and when Toole saw it he cried out: "Oh, my! the Frenchman's moulting." Fortunately I obtained some glue that would stick, and my moustache behaved better afterwards.

—Manager W. H. Brown plays a strong company in Jersey City Saturday, presenting Led Astray. He also plays the New York success, The Legion of Honor, recently played at the Park for fifty nights, at the Novelty Theatre, Brooklyn, supported by Constance Hamblin. Sam Piercey plays the leading role.

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2. CHROMATIC FANTASIA AND FUGUE.....BACH.

MR. SHERWOOD.

3. SEVEN SONGS from "Die schone Mullerin".....SCHUBERT

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LONDON, Dec. 16, 1880.

On Saturday last Madame Helena Modjeska made her first appearance in London in the trying role of Adrienne Lecouvreur. She had previously essayed the part at a private, or semi-private theatrical entertainment given in July last in one of the most fashionable of London salons, on which occasion she created an impression that proves to be more than sustained by the result of her now public performance. Madame Helena Modjeska has recently, and with remarkable rapidity, attained a position on the English stage as an emotional actress that is almost superior to the reputation attaching to any native actress. At the best of times there are very few British emotional actresses, pure and simple, or, perhaps, it would be nearer the mark if written *par et simple*. Our actresses are not so much disposed to the representation of parts that consist of one, long sustained effort of passionate emotion, as to characters that partake of more varied temperaments and require more variety in treatment. This is probably owing to a lack of the necessary power to seize and hold the attention of an audience with the wonderful fascination that Madame Modjeska, like Sarah Bernhardt, exercises, and on this account we may regret that plays of the description that includes Adrienne Lecouvreur are so seldom to be seen. But, on the other hand, the contemplation of such scenes as they present can but excite a passing sentiment of admiration for the talent of the actress, while they leave behind a distasteful impression that is far from agreeable and not by any means too wholesome. There is but little good to be obtained from a treatise, as such, on dramas, in which the prominent passion is dishonorable and all the surroundings and connections of which are seen through a lurid and objectionable glare. For a play to fulfil the legitimate object of the stage, which is to instruct and improve as well as to amuse, it is necessary at the very least that the prime motive of the story should be clean and wholesome, and however fascinating as a psychological study or powerfully written and acted drama of the other class referred to may be, the author and the actors, though they may have greatly distinguished themselves, and, consequently, reflected light upon their profession, have not contributed at all largely to the advancement of society. On these grounds there may, consequently, be reason of self-gratulation at the fact that our actresses are more at home in portraying less vivid but more pleasant characters.

At the same time it is the merest justice to give all honor to Madame Modjeska (as to certain other exponents of her line of character) for the wonderful genius which characterized this, as it does every other one of her impersonations. Unlike as a thorough conception of character, and as a splendidly wrought out portrayal of a clearly imagined being, her Adrienne stands almost above criticism. Her stage business is perfect from her first entrance to the very elaborate and perfectly complete details which so powerfully illustrate the terrible death of the poisoned French actress. The entire performance is so powerful, that it can only be described as grand. Much credit in this instance may also be given to the members of the surrounding company. Miss Amy Roselle is only playing the part of the Royal rival to Adrienne for one week, but it is of course unnecessary to repeat that she played it well. Miss Roselle is engaged for the Prince of Wales' shortly, and Mrs. Bernard Beere will then supply her place at the Court. As Michonnet Mr. G. W. Anson also gives a remarkably fine performance, bringing into prominence with much matured pathos the occasional soft feelings of the old prompter. Mr. J. D. Beveridge and Mr. Forbes Robertson are also very highly to be commended for their performances of the respective roles of the Prince de Bouillon and Maurice de Saxe, while the rest of the parts were in efficient hands. As is usual at the Court theatre the mounting of the play was excellent, and the costumes are both magnificent and in good taste—a remark that applies to the production generally.

On the same evening the last of the Winter series of opera in Italian was given, Maritana being performed for the second time. Mr. Armit by this time is in a position probably to form an opinion of his own, as to the results of his campaign, which it is to be hoped has proved as much to his satisfaction as his earnest endeavors to achieve success most decidedly entitle him to expect. It was hardly to be expected from an artistic point of view that a sort of sub season as this was, would produce any very remarkable results. It was probably by no means easy to come across debutantes of any very considerable attainments who were willing to make their first appearance during such a period, so long as any chance remained of an entrance during the grand season. The result of the efforts of Armit's novices certainly seems to prove this assertion. Several have appeared and disappeared immediately, while the only two who have survived—Mme. Giovannini Zocchi and Mlle. Elise Widmar—will certainly have to take up rearward positions upon the return of their usual Haymarket troupe. Mme. Trebelli, however, remains as usual most capable in every respect both as vocalist and as actress. The male voices of the company, however, have been far more successful and more deserving of success, though it must be explained that they are all new comers. Despite the defection of Signor Pantallani, a most admirable sub-

stitute has been found in Signor Aldighieri, whose appearance as a baritone (he was long ago a capable tenor) has been very successful. Signor Vizzani has made very satisfactory and numerous appearances, and Signor Runcio has advanced very considerably both in artistic merit and public esteem. The chorus has been very efficient, but the gentlemen vocalists therein engaged, include some terrible specimens of Leicester Square *alms*, that are simply appalling to behold. Signor Li'Calci has conducted a magnificent orchestra, and the small ballets introduced have been picturesque, if very simple and unpretending.

Vincent Wallace's ballad opera, Maritana, has now been fitted with recitatives according to the received ideas of Italian opera, and according to the individual characteristics of Signor Tito Mattei and may therefore be described as grand opera. It is, however, extremely questionable whether it is very greatly, or at all improved by the scaffolding of notes that the Signor has erected round the beautiful ballads of the simple original. At any rate the result merely proves that as far as the writing of soft, melodious and thoroughly charming music goes, English art will contrast with the work of foreign composers very much to its own advantage, while the thoroughly orthodox Italian interpolations prove how very inappropriate such combinations must always be. The solos in Maritana are simply ballads, and lose rather than gain in beauty when led up to by a series of recitations that are of an entirely different order of music. There are none of the elaborate concerted pieces, nor any of the grand marches nor complex chorus that go to make up the total of an Italian opera, while the setting of the dialogue to music renders the plot an essential in an English if not so in an Italian opera completely undistinguishable. At the production last Thursday the part of Maritana was assigned to Mr. Armit's second most successful soprano, Mlle. Elise Widmar. The result was not satisfactory. The lady sang very well, though without any genuine feeling, but was altogether out of the hunt so to speak in histrionic respects. Madame Trebelli sang and acted as well as ever in the part of Lazarillo, gaining an encore for the beautiful but simple ballad, "Alas those Chimes." Signor Vizzani was the Don Cesar de Bazan, and a very capital Don he proved. Signor Vizzani has a most agreeable voice, and the music of the part is just of the timbre to suit it. He was encored for his rendering of "There is a flower that blooms here" (to stick to the original names), and also of "Let me like a soldier fall." His acting throughout was very much above the average of opera vocalists. Mr. Barrington Foote sang Don Jose carefully and well, and Signor Ghilberti was very far from regal as the King. Signor Pro was well made up as the Marchese, and Mlle. Barnardelli as the Marchesa ably supported him in the little pantomime business, which was all that fell to their share. The opera was extremely well received by a full house, the English people present applauding with emphasis the familiar music of the solos, while the representatives of other nations, kindreds and people reserved appreciative expression for the work of Signor Mattei. The opera was only given twice. It may possibly be received into the repertoire of the grand season, but it is to some extent doubtful.

Several new plays are about to be produced, but there is very little interesting novelty to chronicle. A new romantic drama, by Mr. Robert Buchanan, entitled "The Nine Days' Queen," is underlined for performance at the Gaiety on the 22d. It is of course founded upon the story of Lady Jane Grey, the part of whom will be undertaken by Miss Harriet Jay, the novelist. The lady is best known as authoress of the "Queen of Connaught," a work that has made some mark, and, with the exception of an appearance at a matinee at the Crystal Palace, this will be her debut. The dramatic efforts of poets as a general rule are the reverse of successful—Tennyson's Queen Mary to wit. It seems that the histories of ill-fated queens have a peculiar fascination for writers gifted with the divine afflatus, but their dramas are generally very much more suitable for reading than for acting. Mr. Irving is, however, contemplating the mounting of a drama by the Laureate when the Corsican Brothers has concluded its present satisfactory run.

The total amount realized by the Harcourt Memorial fund—exceeds £1,700 (8,500) which includes about £400 taken at the doors of Drury Lane Theatre on the occasion of the benefit performance. The programme on this occasion included scenes from "The World," Billee Taylor, The Gunner, The Lady of Lyons, and Mary Stuart and concluded with the Trial scene from "Pickwick," an interlude that is excellently adapted to such purposes inasmuch as it affords opportunity for the appearance of a large number of sympathisers in a short space of time. The various scenes produced were supported by the ladies and gentlemen who play in them at the various theatres. The cast of the "Pickwick" scene, arranged by John Hollinghead and Charles Dickens, being as follows.

Sergeant Buzfuz, J. Fernandez; Mr. Skimpin, J. Billington; Mr. Phunkey, Horace Wigan; Justice Stareleigh, Arthur Cecil; Mr. Pickwick, David Fisher; Mr. Winkle, G. Grossmith; Mr. Tupman, G. W. Anson; Mr. Snodgrass, E. W. Garden; Sam Weller, Miss E. Farren; Old Weller, W. Hill; Mr. Perker, F. W. Irish; Mr. Dodson, A. W. Pnoro; Mr.

Fogg, J. M'Lean; Lowten, R. Soutar; 1st Usher, Alfred Maltby; 2d Usher, H. Westland; Crier, Herbert Stanling; Master Bardell, Master Brunton; Mrs. Cluppins, (on this occasion) Mrs. Bancroft; Mrs. Bardell, Miss Everard; Mrs. Saunders, Mrs. Leigh; The Jury—H. J. Byron, Charles Dickens, S. B. Bancroft, H. Neville, Wilson Barrett, Walter Gooch, J. Hare, T. Swinbourne, Edgar Bruce, F. Burgess, C. W. Thompson, W. Creswick, J. S. Clarke, and W. J. Florence.

Each of the jury men on answering to their names received a cordial greeting from the audience; some of them, it will be perceived, not being regular flutterers before the floats, although they all, in some regard, are connected with the stage. Poor Mr. Florence, being the last juryman, found no room in the box, and, consequently, had to perform his duties sitting on the steps. This was Mr. Florence's last appearance in London for some time to come. In addition to the above, Mr. A. Stirling recited the Seven Ages of Man, Mr. Irving the Dream of Eugene Aram, and Mr. Terry sang a comic song. Mr. Edward Lloyd was announced but did not appear. W. C. T.

PROFESSIONAL DOINGS.

—Baker and Farron had the biggest house of the season in Troy the other night.

—Almost a Life was played in Paterson Christmas day and night to crowded houses.

—Harold Warren is playing Theodore Macclesfield in J. G. Saville's Gunner combination.

—Pauline Markham will play May Edwards in The Ticket of Leave Man, at Meriden, Ct., New Year's night.

—A great improvement in the cast of My Geraldine has been made in the substitution of E. A. White for Frank Lawlor as Mike McShane.

—At Haverly's Fifth Avenue, Ion the Foundling will be revived early in January. This play was first publicly produced in London May 18, 1836, at Macready's benefit.

—In the advertisement of My Geraldine which appeared last week, through an error in proof-reading a notice clipped from the Sun was inadvertently credited to the Star.

—Howard and Sullivan, managers of the New Tabor Opera House, Denver, Col., propose to give as their opening attraction the Passion Play, provided the respectable citizens do not object.

—A suit has been commenced in the Supreme Court against Clara Morris to recover \$1,600, claimed to be due for royalties on the play Article 47. John Van Roy is the plaintiff, as assignee of Martha L. Johnson.

—Tony Pastor's new Fireplace in the lobby of his theatre is an elegant piece of furniture. When the yule log is lighted it sheds a warm, genial glow over the place, and makes the theatre more attractive than ever.

—Frank Murtha says that the number of people who attended the Windsor Christmas day and evening was exactly 9,431. The matinee receipts were \$1,102. The night performance netted \$1,323.61. Nick Roberts' Humpty Dumpty was the attraction.

—Gustave Frohman, the manager of the Madison Square Theatre Travelling Company, paid \$800 to Atlanta, Montgomery and Mobile for cancelling dates made for Hazel Kirke. He did this in order to permit the company to remain a second week in New Orleans. Their aggregate receipts for the two weeks amounted to over \$17,000.—Charleston News and Courier.

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THE FAVORITES.

This company presented at Music Hall, last
evening, what the programme designated as
a "three-act absurdity." Never was appella-
tion more fitting, for the piece is a collection
of the most nonsensical trifles strung together
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Most comical it is surely. There is more or
less music, bits from opera, and jubilee songs.
The dash and spirit of the piece arouses the
audience to a pitch of enthusiasm, and the
collected mercuries keeps everybody either
in a roar of laughter or just on the verge of it.
There are no dull scenes, no long monologues
nor dry discussions. The actors are constantly
on the move and always doing, saying or
singing something ridiculous. It is utterly
impossible to keep a sober face or listen un-
moved to such drollery.—Wilkes-Barre Record
and Times.

LONG BRANCH.

The extravaganza of Long Branch may be
called a screamer without slang or exaggera-
tion. It is a perfect avalanche of the most
ridiculous situations possible, and there's a
gush and slam-bang about it that keep the
house roaring most of the time. The absence of
Alice Oates was a disappointment, but had the
audience not been anticipating her, it would
have been completely captivated by the dash
and abandon of her substitute, Gertie Gran-
ville. Miss Oates, according to a telegram re-
ceived last evening, will surely join the com-
pany at Scranton. She was promised last
night, but was taken ill and could not reach
Wilkes-Barre. We can scarcely imagine how
Alice Oates or any one else could well improve
upon the principal role, Electra Bracegirdle,
for the character and Miss Granville could not
be better suited each to the other. The effec-
tiveness of the piece is its charm—it boils over
with fun throughout. There is fine vocalism
interspersed through the scenes, but much the
greater part of the play is the broadest
sort of burlesque, eclipsing anything of the
sort that has heretofore appeared here of its
peculiar kind.—Scranton Republican.

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A certain C. M. Gossin has borrowed money
from various parties through the use of my
name. I hereby notify the profession and
public that I am in no way responsible for
any debts contracted by said party.

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M. B. CURTIS

IN

SAM'L OF POSEN,

A COMMERCIAL DRUMMER.

"ECHOES FROM THE HUB."

Mr. Curtis was unquestionably humorous, and his performance enjoyable.—Boston Advertiser, Dec. 14.

Mr. Curtis' assumption of this role certainly will place him in the front rank of our character comedians.—Boston Traveller, Dec. 14.

As a character piece it certainly proved a success. Mr. M. B. Curtis pictured to the life the young Hebrew peddler in New York City, with all his natural audacity, unscrupulousness in trade, mingled with unswerving honesty in matters of trust.—Boston Transcript, Dec. 14.

The piece, which is a three-act "comedy drama," by George H. Jessop, is one of the most successful efforts in that direction of a genuine American play that has been seen here for a considerable time. The claim is warranted by the ingenuity and disposition of its plot as well as the happy portraiture of its central character.—Boston Journal, Dec. 14.

Mr. M. B. Curtis showed a thorough appreciation of the role of Sam'l Plastrick, and in the difficult situations displayed remarkable powers of delineation, while his various make-ups were simply perfection.—Boston Evening Star, Dec. 14.

The comedy is amusing as bringing out the peculiarities of the modern drummer and affords a pleasant change in giving to the Jew

a different part from that of a Fagin or a Shylock.—Boston Post, Dec. 14.

It is no exaggeration to say that Sam'l of Posen is as original and accurate a character study as has ever been seen on our stage. A more thorough appreciation of a role than Mr. M. B. Curtis evinces we never have seen. Both author and actor have studied the Hebrew in every phase of his character, and "have got him down fine." The audience see before them the true Jew pictured to the life. The unusual feature of the sketch is its perfect fairness.—Boston Globe, Dec. 14.

Sam'l of Posen comes to Boston almost entirely an unheralded stranger. The success with which he met is, therefore, more decided and positive, inasmuch as little was really expected of him. Sam'l of Posen may justly be chronicled as a popular success, and we should say Mr. Curtis is launched on what will be a profitable career.—Boston Herald, Dec. 14.

Mr. Curtis' conception of the Young American Hebrew ought to take its place among the great characterizations of the day. The audience was forced to admit the reality of the picture and applaud the delineator. No new play has been so well received in Boston in a long time. The verdict of each one present was, "It is the best thing yet."—New York Herald, Dec. 14.

FRANK CURTIS,.....Proprietor
JOHN M. BURKE,.....Manager | PAUL NICHOLSON,.....Business Manager
Providence, Dec. 20, 21 and 22; Worcester, 23d; Holyoke, 25th; Griswold Opera House, Troy, 27th, 28th and 29th.

Miss LAURA DON,

—AS—

PORTIA.

OPINIONS OF THE SAN FRANCISCO PRESS.

Laura Don made something more than an ordinary success as Portia. Her conduct of the trial scene was not in the least forced, but full of legitimate dramatic effect. Her reading was in the impressive colloquial style which prevails at this day on the stage and at the bar, but it had all the effect of eloquence. At the close of the act she was called before the curtain with much more than ordinary enthusiasm.—Daily Bulletin.

Miss Laura Don, playing the casket scene without the faintest animation toward Bassanio, burst out with a little bit of hilarity in the front scene afterwards, that deserved and got a hearty recall. She read the lines about the quality of mercy with great taste. She was a perfect thing of beauty in the casket scene, dressed in a costume slightly sombre in shade, but exquisitely tasteful and appropriate to the dark brown hair. There was something about her that was charming. The trial scene was materially helped by Miss Don, who assisted Sheridan to every point he could, and deserved the greatest praise—not so much for her playing Portia as for carrying the scene by a personal force distinct from the part altogether.—The Epigram.

Miss Laura Don deserves special praise for Portia, in which she made, during the casket scene, a charming picture.—Morning Call.

The Portia of Miss Laura Don is clever, though slightly affected. It is rare to hear the amous speech in the trial scene better de-

livered, though it inclines to the sentimental. Her part has evidently undergone as careful preparation as that of the chief actor himself.—The Argonaut.

Miss Laura Don wore a beautiful dress as Portia, and was quite equal to all the dramatic demands of the character.—The Alta Californian.

Miss Laura Don, as Portia, looked as pretty a young lawyer as it is possible to conceive, and in her female garb was equally charming. Her acting was of the very natural, and her elocution correct and emphatic. Portia is by far the best part we have yet seen this lady enact, and we feel inclined to envy Bassanio all the time. Heaven forgive us! Miss Don is lovely beyond compare, but the professional success which undoubtedly awaits her is less dependent on her personal charms than on her splendid attainments in the art of perfect acting.—The News Letter.

Miss Laura Don plays Portia first in a particularly handsome dress, next in a becoming doctor's gown, and altogether with discrimination and force.—Chronicle.

Miss Laura Don, as Portia, around whom all the interest of the drama centres next to Shylock, played the first scenes with a great deal of womanly grace and piquancy. Miss Don in her woman garb made a charming study in brown, and looked as if she stepped out of Emmanuel Lentze's famous picture of a Venetian lady.

SEASON OF 1880-81.

THE YOUNG AMERICAN TRAGEDIAN.

FREDERICK PAULDING,

Under the management of HARRY C. SMART, supported by the accomplished artiste

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CAUTION TO MANAGERS.

One **GEORGE MORTON,**

being engaged by me for a season of ten weeks, has at the end of the second week broken his contract without any cause and left the company, taking his baggage from the HOTEL AT NIGHT AND LEAVING HIS BILL UNPAID. Hope other managers will beware of him in the future.

HARRY C. SMART,

Manager Frederick Paulding.

MR. GEORGE MORTON

will RETURN THE TWO SWORDS he carried away with him, belonging to one of the company, and SAVE HIMSELF TROUBLE.

HARRY C. SMART,

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To Managers, Actors and the Public.

I have crossed the ocean at this inclement season to protect my purchased right of exclusive production of "Forget-Me-Not" against the deliberate piracy of Lester Wallace and Theodore Moss. I am preparing papers for an injunction against them, and shall push my legal redress with vigor. Meanwhile, I beg to say that neither Mr. Wallace nor Mr. Moss has any right to "Forget-Me-Not," and, further, I will enjoy every manager and actor in the country who attempts to play my piece. I have this day concluded to play the piece in all the large cities, beginning in the City of New York, at an early date, under the management of Col. William E. Sinn.

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This troupe has met with the most gratifying success throughout this country on account of their chaste, most amusing and elegant performance. For all business address **WM. C. MITCHELL**, Proprietor and Manager, Scholastic House, 8th St and B'way, N. Y. J. K. BURKE, Business Agent.

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The theatre last night was filled to overflowing. Many were turned away unable to obtain even standing-room. The entertainment is a good one and much above the average of minstrel performances. The immense crowds testified their approval by hearty and frequent applause.—MONTGOMERY MAIL.

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"LAUGHTER, THOU ART A-FOOT."

The following singular (and seeming ridiculous) communication is undoubtedly without a parallel in the history of the stage. Its veracity cannot be questioned as the undersigned is a gentleman well known in Washington, occupying a prominent public position for the last eight years, and conspicuous for his high social standing. He never met Mr. Haverly or the managers of this company until after the publication of the letter, which was copied in every daily journal of the Capital City:

OFFICE OF THE DEPT. OF CENSUS BUREAU, WASHINGTON, Dec. 17, 1880.

J. H. HAVERLY, Esq., PROPRIETOR OF WIDOW BEDOTT CO.
DEAR SIR: I attended your entertainment at Ford's on Monday evening, and wish to acquaint you with the singular and phenomenal physical benefit I derived therefrom. For the past ten years I have been severely afflicted with chronic dyspepsia, and have resorted to the best medical advice and treatment attainable, but without relief. Since last Monday night, however, my system has seemed to have undergone a complete and radical change; my appetite is restored, and I now enjoy a comfortable night's rest and healthy sleep, which only this singularly affected can understand or appreciate. My physician and friends, as well as myself, attribute this remarkable change to the effects of the hearty and substantial prolonged laughter I experienced at the hands of your Widow Bedott Co. Singular as this may seem, it is nevertheless true, and if the foregoing is of any value to you, you are at liberty to use it as you may desire. It may possibly benefit a fellow-sufferer. But believe me ever yours, gratefully.

J. F. WINSTON, Dep't of Census Bureau, Washington, D. C.

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